

BULLETIN 4

Elementary School

PHYSICAL EDUCATION

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BULLETIN 4

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PROGRAM OF STUDIES

FOR THE ELEMENTARY SCHOOLS



PHYSICAL EDUCATION

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The outlines contained in this bulletin are authorized by the Department of Education and supercede all other outlines for these courses which have appeared prior to April 1951.

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POINT OF VIEW

The general aim of education is to "promote child growth—growth that is physically, mentally, emotionally, socially and spiritually sound".¹ Although this aim defines growth in five important areas, it must be realized that these areas are not discrete aspects of human behavior which can be isolated and trained separately. For example, the child cannot be placed in the classroom to train his mind and then be removed to the playground or gymnasium to train his body. The individual reacts as a unit and every experience through which the child is guided affects to a greater or lesser extent other areas of his development. Defining the various areas of growth serves mainly to indicate the scope of the adequate educational program. The purpose of education is to produce mature individuals who will live efficiently and effectively both as individuals and members of a democratic society. It is only through providing the maximum opportunity for growth in all areas of development that education can hope to attain this goal.

Physical education contributes to the total development of the child, not as something purely physical, but as an integral part of the educative process. Physical education regarded in this way becomes education by means of activities which are predominantly physical, and its aims are in harmony with those of all other programs of education. When its broad aims are understood, physical education cannot be considered merely as training the body, developing muscle, or conducting a period of calisthenic drill. Nor can it be treated casually as nothing more than providing a "break period" in the school day, a game of baseball, or outdoor activities in clement weather.

There are two criteria which determine the activities to be included in the modern physical education program. The first, already discussed above, is that of the value of the activity in promoting the total development of the child. The second is that of suitability according to the needs, interests and capacities of the child. A physical education program, the activities of which are selected on the basis of these two criteria, makes a vital contribution to the total educational program.

Certain facts underline the importance of physical education in the school program. Physiologists suggest that, for their proper growth and development, children up to the age of twelve require from two to six hours of big-muscle activity every day. In addition, exercise is necessary for the normal development of the vital organs. Physical education, therefore, plays an important part in fostering desirable organic development. Further, it is a well known fact that grace, poise and co-ordination contribute greatly to a well integrated personality. In turn the physical education program assists the individual to acquire grace, poise and co-ordination by means of increasing his ability to perform such fundamental skills as walking, running, jumping, climbing, lifting, pulling and throwing. To sum up, physical education activities not only promote physical skills and organic strength but also lead the child to acquire characteristics and qualities essential to the demands of society and to the realization of his highest self.

The mere existence of a suitable program, however, does not ensure that it will function effectively. There are three requisites to the proper functioning of the program; there must be capable teachers who are willing to put the program into practice; there must be sufficient time allotted to

1. *Elementary School Bulletin* 2, Alberta Department of Education, King's Printer 1949, page 5.

physical education activities so that the full program may be carried out; and there must be adequate facilities and equipment.

The physical education program should be operative in the child's out-of-school life. The aim of the physical education program is to provide the child with skills and abilities which he can use in out-of-school situations during his school career and for many years after his formal education has come to an end. These skills and abilities enable the individual to engage in wholesome leisure time activities by which means he becomes a better member of his community.

Physical Development. Through adequate provision for muscular activity physical education promotes development of organic efficiency. It also serves to foster poise, grace, co-ordination and balance, all necessary requisites for personal development and social competency.

Social Development. Group activities provide many opportunities for the pupil to acquire attitudes of loyalty, co-operation, self-discipline, sportsmanship and other traits essential to good civic behavior.

Emotional Development. Through rhythmic activities and imaginative play the child is given ample opportunity to express his feelings in a manner which is satisfying to himself and which at the same time is socially acceptable. Stunts and other self-testing activities promote in the child a sense of achievement, and consequently the emotional stability which comes with confidence, poise and self-esteem. Group games and group activities provide situations in which the child learns to consider the wishes and desires of other members of the group, and to play in keeping with the rules.

Mental Development. Physical education activities follow a sequence so arranged that the child can readily understand the way in which previously acquired skills and abilities can be applied in solving problems present in new situations. Many physical education experiences develop intelligent judgment by requiring situation analysis and split second decisions.

Recreational Development. Physical education provides opportunities for each individual to acquire skills and to learn activities which can be used during the school years and in later life. This acquired skill and knowledge enhances the individual's contribution to the life of the community through encouraging the wholesome use of leisure time and recreational leadership.

OBJECTIVES OF PHYSICAL EDUCATION

A. General Objectives.

Attitudes

Self-respect:

Physical education activities should promote self-control, self-direction, confidence and poise which increase the child's self-esteem.

Creativeness:

Through participating in rhythemics, dances, and action stories the child should show an ever-increasing desire to express his feelings in original ways.

Objectivity:

The child should be encouraged to focus his attention on the elements of the activity rather than on his own personal feelings.

Co-operation:

Commensurate with his level of development the child should demonstrate a willingness to participate in group activities and team games, to follow a leader when required, and to play according to the rules of the game.

Responsibility:

The child should show a willingness to carry out activities with a minimum of supervision, to take charge of a group or team, and to assume some responsibility for the care of equipment and grounds.

Social Concern:

The child should develop a desire to forego some personal advantages in order to help others to improve in physical skills and participate in games and other group activities.

Understandings

Through engaging in physical education activities the children should gain an understanding that:

1. Physical well-being depends partly on good body mechanics.
2. Sports and recreational activities are necessary in a well-balanced scheme of living.
3. Group activities enhance the opportunities for satisfying physical needs.
4. Sports and recreational activities play an important part in community life.

Habits, Skills and Abilities

The physical education program should promote the development of the following desirable habits, skills and abilities:

1. Efficient habits of posture and movement.
2. The practice of good health habits in physical activities.
3. Neuro-muscular skills necessary for increased enjoyment in games and other predominantly physical activities.
4. Skills and abilities which will protect the child from harm and be useful in times of emergency.
5. Skills in rhythmic activities which will increase the child's ability to express himself.

B. Specific Objectives

1. Walking
Walking gracefully and properly relaxed; using correct foot action; carrying body weight evenly.
2. Running
 - (a) Using good form; landing on the toes, body inclined forward; acquiring good balance; avoiding collisions.
 - (b) Running certain distances within a given time, and without undue fatigue.
3. Jumping
 - (a) Leaping into the air.
 - (b) Landing easily with the body forward and knees bent.
4. Throwing
 - (a) Throwing an object given distances accurately.
 - (b) Developing the shoulder girdle muscles.

5. Hanging
 - (a) Learning how to support oneself by the arms in a hanging position.
 - (b) Using the ability to hold tightly in order to lift oneself up.
6. Climbing
 - (a) Learning to climb safely and efficiently a ladder, rope, pole, tree or fence.
 - (b) Learning to mount a staircase without undue fatigue.
7. Catching-Throwing Games
 - (a) Developing strength in the shoulder girdle.
 - (b) Acquiring the ability to throw and catch a ball (to be progressive as the child advances through the grades starting in Grade I with the children 10 feet apart using a 10 inch ball, and finishing in Grade VI with the children 50 feet apart using a 4 inch ball).
 - (c) Promoting an attitude of tolerance for lack of skill in others. Fostering a willingness to help other players.
8. Chasing-Fleeing Games
 - (a) Developing skill in running without falling; dodging; tagging (rather than pushing); turning quickly.
 - (b) Developing strength in legs and feet.
 - (c) Admitting when tagged, controlling oneself in the exciting parts of the game; running as fast as possible, good natured acceptance when caught; no interference with others; doing one's best not to be caught.
9. Jumping-Hopping Games
 - (a) Developing endurance in legs and feet.
 - (b) Gaining skill in hopping, balancing, jumping, leaping.
 - (c) Taking physical punishment without losing temper; admitting errors.
10. Rhythmic Activities (including folk, square, social and modern dance) with emphasis on creative activity
 - (a) Learning how to relax consciously.
 - (b) Moving in a more relaxed manner.
 - (c) Responding to and appreciating different rhythms and kinds of music.
 - (d) Gaining ability in making one's own rhythm.
 - (e) Appreciating other arts.

ADMINISTRATION

Curriculum

This course of studies is designed for use in the schools of Alberta, but those responsible for the program should be prepared to adapt it to the local situation with consideration for the interests, needs and capacities of the children in the particular community where the school is situated. A large number of activities of a physical nature, while not ordinarily considered as physical education activities, nevertheless have true educational values, and may well be included in the physical education program in special local situations. Good examples of these activities are hiking, bicycling, and horseback riding.

School programs in physical education should be increasingly extended to include the after-school activities of the pupils.

Outdoor Facilities

Four acres of playground area is the suggested minimum for all schools of enrolments up to and including 100 pupils. One acre should be provided for each additional group of 100 pupils. Consideration should be given to the probable increase of enrolment and allowance made for the necessary expansion of playground area. The outdoor play area should have at least one hard-surfaced area approximately 60 feet by 80 feet for basketball courts, volleyball courts, etc. Asphalt or concrete is most suitable for the surfacing of outdoor courts. Permanent lines may be painted in contrasting colors. Posts should be set in the court to mount nets, backboards, etc. All outdoor surfaces should be clean and free of all obstruction: Trees and shrubs should be planted along the edges of the grounds only. All fixed apparatus should be similarly located. The ground under such fixed apparatus should be kept soft by spading or by spreading mixed sand and sawdust. Where possible a skating rink should be provided.

A play area adjacent to the school building should be set aside for the use of the primary grades.

Indoor Facilities

Schools of six rooms and under should have at least one well-lighted and ventilated playroom or gymnasium. In schools of six rooms or more the physical education program loses much of its effect if the school does not have a gymnasium or at least a gymnasium-auditorium. Adequate dressing room and locker space, based on the maximum number of pupils using these facilities simultaneously should be provided.

If a playroom or gymnasium is lacking, a classroom may be converted by moving desks and other furniture to provide a clear play area. Practically every activity can be carried on in limited areas if intelligent adaptation of the activity to the available space is made. This arrangement is not recommended, however, and can only be considered a temporary measure.

TABLE OF SUGGESTED MINIMUM EQUIPMENT AND SUPPLIES
FOR GRADED AND UNGRADED SCHOOLS

ITEM	NUMBER OF ITEMS	
	Ungraded School	Graded School
Sand boxes	1	1
Jungle gyms	-	1
Horizontal bars	1	1
Sets, high jump standards	1	1
Sets, volleyball standards	1	2
Volleyball nets	1	2
Storage cabinets	1	1
Record players	1	1
Steel tapes	1	1
Baseball backstops	1	2
Basketball backboards	2	2
Basketball hoops and nets	2	2
Soccer goals	2	2
Line markers	1	1
Climbing ropes	1	2
Indian clubs	5	5
Mats, 5 feet by 10 feet	2	4
First aid Kits	1	1
Soccer balls	1	4
Volleyballs	1	4
Baseballs	1	2
Balls (5 inch diameter)	4	30
Softballs	2	6
Softball bats	2	6
Jumping ropes (7-9 feet)	4	30
Jumping ropes (16 feet)	2	4
Bean bags	8	16
Sets, team markers	2	4
Records for rhythms	*	*
Sets, rhythm instruments	1	1
Assorted rubber balls	-	15

Equipment listed for the graded school is based on a class enrolment of 24 - 30 students. If two or more groups meet at the same period, the amount of equipment needed should be increased.

Equipment should be supplied to individual schools rather than to each classroom. In each school, supplies should be centralized and placed in charge of one person. Supplies should be kept in chests, built-in cabinets, or a room reserved for this purpose. Rules for the use and care of equipment and facilities should be drawn up and posted in a place where all students may see them.

Careful consideration should be given to the purchase of equipment. Good equipment while initially more expensive usually lasts longer, requires less repair and less frequent replacement. Frequent inspections should be made so that equipment can be mended before it is damaged beyond repair.

Recess and Noon Hour Activities

The recess periods and noon hours are **not** to be considered as the physical education period. It is not a substitute for, but rather a supplement to, the physical education class. These periods provide an opportunity for the students to practise, in a game situation, the skills taught in the physical education period, and to create new activities.

Recess, and wherever possible, noon-hour periods should be organized and supervised. This responsibility may be rotated among the teachers of the school. Every pupil in the school should be given the opportunity to participate in an organized activity, and at no time should a few students be allowed to monopolize the equipment and facilities.

While it is the teacher's duty to supervise these periods certain responsibilities may be assigned to the older pupils for the organization of the recess or noon hour activities. There is great educational value to be obtained from pupil leadership. Preparation of equipment and facilities, selection and management of teams, refereeing, etc., are duties which these pupils can handle quite adequately with supervision.

Recreational Activities

There are many activities which have not previously been considered as part of the physical education program but which nevertheless have true educational value. These activities are more recreational in nature and may of necessity be carried on largely during after-school hours where time and facilities allow. Schools which have no gymnasium or adequate indoor facilities may still carry on an enriched program, making use of the outdoor facilities of the school and community, such as playgrounds, parks, skating rinks, camp sites and community centers.

The following activities are suggestions only and it is expected that the teacher will develop a program in keeping with the local situation. Skiing has assumed an important role in the leisure time of many people of this province, and, where facilities permit, can be introduced at the elementary school level. Skating can be taught in most communities, and where instruction is available it is desirable to hold classes in figure skating. Tobogganning offers another possibility as a winter activity. Hiking and bicycling in addition to possessing other educational values, can be correlated with excursions undertaken as Enterprise activities. A Saturday morning hike might be organized, the students bringing their own lunches, on which elementary aspects of campcraft can be taught. Day camping is another activity which has recreational and educative advantages.

Whatever the recreational program, it is important that it be well organized and supervised. The teacher should secure the support and co-operation of the school authorities, other teachers, parents and adults of the community. Volunteer leadership can be a great asset to such a program if the desirable qualities of leadership, such as a keen interest in the activity and young people, sympathetic understanding and ability to teach are present.

Health Services

Where school health services exist they can be of great assistance to the teacher in determining the types of activity in which the child can participate. Where there are no school health services the child may be examined by the family physician. If this is not practical the teacher must rely upon his own judgment and the wishes of the parents.

The ideal situation is one in which :

1. A medical doctor and trained nurse are available, and make regular visits to the school.
2. A yearly medical examination is provided for each child in the school.
3. The teacher is fully informed concerning the medical status of each child.
4. There is maintained for each child a permanent medical record card containing pertinent medical data and kept up-to-date.

Safety in Physical Education

The activities of the physical education program lend themselves to instruction and habit formation in safe procedures, techniques and skills. Few accidents will result if the following practices are observed :

General

1. Continuous supervision of all physical education classes.
2. Children are aware of moving objects.
3. Each building has first-aid equipment with instructions in its use.
4. Every accident or near accident is used as an occasion for safety instruction.
5. Children with skin infections are excused from physical activity until the condition has cleared up. Infected children are not allowed to use the locker or shower rooms.

Play Areas

6. Gymnasium and playground are kept free of refuse and broken equipment.
7. Gymnasium floors are not left in a slippery or highly polished condition.
8. Posts, radiators and projections which might injure the children, are padded.
9. Ground surfaces are levelled so that they are as safe as possible under all weather conditions.

Wearing Apparel

10. Children who wear glasses either remove them or wear eyeglass protectors when playing.
11. Children wear rubber-soled shoes.
12. Children remove all jewelry before playing.

Equipment

13. All jumping pits have loose sand or dirt which is free from foreign objects.
14. All gymnasium and playground equipment is inspected regularly.
15. All apparatus not in use is kept out of the way.
16. Mats are kept clean.
17. Permanent equipment is placed on the periphery of the playground wherever possible.

Fastball or Baseball

18. While waiting to bat children stand on the side opposite the batter.

19. After batting children drop the bat instead of throwing it.

Teachers must endeavor to develop a keen sense of responsibility in the pupils themselves with respect to safety. A monitor system, which places these responsibilities on designated pupils, may be of assistance to the teacher. It is necessary for the teacher to be aware of the safety problems connected with each physical education activity before introducing the activity, and to develop in the pupils a sense of responsibility for observing safety precautions while playing. The physical education teacher will also be concerned with teaching safety procedures in connection with everyday situations, such as walking in traffic, walking up and down stairs, etc. For further material on this phase of the program see the section on Constructive Physical Education.

Health Examination

The health examination should be given by the school physician or family physician. Where this is not possible an examination may be given by the public health nurse. Parents should be urged to be present. Part of the examination should be private with only the examiner, child and parents present. The examination should be as complete as possible; the following list of items is suggestive of the scope of the medical examination:

Eyes, ears, nose and throat

Height and weight

Nutrition

Teeth and gums

Heart and lungs

Abdomen

Feet

Blood pressure

Blood tests

Urinalysis

Tuberculin test

Skin, bones, glands

Nervous system.

Health Records

The results of the medical examination for each child should be carefully recorded. The records should be cumulative and filed for the convenient use of the school staff and others who can use them for the proper health direction and guidance of the pupils. In addition to the results of the medical examination the cumulative health record should contain the family health history, the health history of the child, information relative to communicable diseases, work outside of school, health habits, and general activities.

General

1. Teaching aids are valuable in the Physical Education program. Professional periodicals, reference books, films, record players and records, and tools for making physical education equipment are some of the items which materially assist in making the program more effective.
2. Teachers should have a knowledge of community recreational plans and should be aware of potential sources of assistance in the grading of fields, the construction of sand boxes, swings, basketball backboards and other equipment, the securing of an accompanist for rhythmical activities and the availability of equipment and facilities not owned by the school.
3. All facilities and equipment along with the different phases of the program should reflect a sound, healthful environment as the basis for all physical education in the school.
4. Conferences should be held from time to time between the administrator, teacher and janitorial staff in order to plan for the maintain-

ance of the most sanitary and healthful conditions for all rooms, equipment, showers, dressing rooms, washrooms, floors, lighting, heating and ventilating, connected with the physical education program.

5. The co-operation of civic groups and interested individuals is highly desirable. An interested Home and School Association can do much to assist the teacher with problems such as the acquisition of additional equipment, teacher-pupil relationships, improvement of facilities, and assistance in special events.
6. Wherever possible teachers of physical education should prepare a regular budget in terms of equipment and supplies needed in physical education.

PLANNING THE PROGRAM

In order to help the teacher plan a well balanced program in physical education the time allotment for each phase of the program is given in the following table:

Activity	Time Allotment (As a percentage of total time devoted to Physical Education)	
	Grades I, II, III	Grades IV, V, VI
Rhythms	45 per cent	30 per cent
Games	30	40
Relays	15	10
Stunts, Self-Testing Activities, etc.	10	20
TOTAL	100 per cent	100 per cent

Every teacher needs to prepare at least two plans:

1. An outline of the year's work in physical education.
2. A detailed outline of activities for the week.

The following examples of the two kinds of plan are for a single grade. In an ungraded school a selection of activities from the Grade I, II and III levels in the program would serve the whole primary division. A program for Grades IV, V and VI may be arranged in the same way.

**Grid For A Year's Work In Physical Education In Grade I Showing
Possible Activities For Autumn**

Activity	Season		
	Autumn	Winter	Spring
Rhythms	walk, run, march, hop, slide, gallop to music or rhythmic accompani- ment.		
Story Plays and Mimetics	going to school, Hallowe'en, harvesting. autumn activities of animals and birds.		
Games	Spiders and Flies, Charley Over the Water, Rabbit Hop Relay, Bean Bag Relay Squirrels in Trees, Stiff Knees Relay, Puss-In-a-Circle, Changing Seats.		
Stunts and Self- Testing Activities	Duck Walk, Rabbit Hop, Crab Walk, Rocking Chair, Forward Roll, Side Roll, Frog Leap, Russian Rabbit, Balance Bend, Rope Jumping.		
Body Mechanics	Standing Sitting Walking		

Suggested Weekly Plan For Grade I

Activities	Mon.	Tues.	Wed.	Thurs.	Friday
Rhythms	Walk, run	review	review	review	review
Story Plays and Mimetics	duck	review of duck; going to school.	rabbit	review of rabbit; summer holidays.	crab
Games	Spiders and Flies	review	Looby Lou	review	review
Stunts and Self-Testing Activities	bear- walk	review	rabbit hop	review	crab- walk
Body Mechanics	standing correctly	review	walking correctly	review	review

Evaluation

A simple method of evaluation should be followed in which the teacher analyzes the period as follows

- (a) Did every child participate?
- (b) Did each child enjoy the activity?
- (c) Was the conduct of the pupils in keeping with the proper attitudes?
- (d) Did the pupils respond to instruction?
- (e) Was the period so arranged that group participation was made easy?
- (f) Was there any apparent improvement in skills?
- (g) Did the pupils' interest in the activity make it apparent that the activity was suitable for the age group involved?
- (h) Were the specific objectives attained?

THE RHYTHMICS PROGRAM

Guiding Principles

Introduction

The rhythemics program includes locomotor and axial fundamentals, singing games and folk dances, dramatized rhythms and story plays. The modern approach to this area of physical education consists of teaching the children the fundamentals of rhythmic movement rather than teaching a series of singing games and folk dances. This will require greater effort and more careful planning on the part of the teacher but at the same time will result in a more educational experience for the children.

There are three approaches to rhythemics, the creative approach, the **traditional approach** and the realistic approach. In its purest sense the **first approach would limit the teacher to beginning with original patterns and neglect traditional songs and dances.** Unfortunately this has been misinterpreted to the point where children are always required to create something new. The traditional approach limits the teacher to traditional forms and prescribed patterns and entirely neglects the creative aspects. The realistic approach then, suggests a middle course. Pursuing this course the teacher encourages creative response and teaches traditional patterns in the form of dances and singing games. Neither should be neglected, but it is recommended that in the first three grades the emphasis be placed on the creative approach as it is during this period that the children's imaginations are most active.

Rhythemics should provide a wholesome recreational activity which can carry over into leisure time periods. Because it is a splendid co-educational activity it is strongly recommended that both boys and girls participate in all classes.

General Objectives

The general objectives of the elementary school rhythemics program are:

1. To develop a sense of enjoyment in rhythmic activities.
2. To develop desirable social attitudes, skills and abilities through group activity.
3. To promote optimum physical development.
4. To increase body strength, co-ordination, flexibility and control.
5. To develop efficient and graceful posture and means of locomotion.

Singing Games

Singing games are particularly suitable in Grades I to III. They require neither great skill, nor are they complicated in pattern. Singing games, having a well defined rhythm, provide good rhythmical activity. Their special value lies in the fact that they tell a story which is conducive to creative dramatization. In teaching singing games the following suggestions will be helpful:

1. Give name, background, nationality, customs of people, and the costumes they wear.
2. Show pictures of country and people.
3. Relate the idea of the game to the child's experience.
4. Listen to the music, learn the words, sing the song. It may be possible for the music teacher to co-operate at this stage.
5. Teach the singing game to the words and music. Teach by phrases in the music.
6. The creative approach should be used in teaching singing games. Encourage children to dramatize the game in their own way as long as it does not interfere with the basic pattern of the game.
7. Combine the music, words and dance as a whole.
8. In the more vigorous singing games it is wise to divide the class in half; one group sings while the other dances.

Folk Dances

The following suggestions will be helpful in teaching folk dances:

1. Give name, background, nationality, customs of people, and costumes.
2. Show pictures of country and people.

3. Describe the characteristics of the people. Show how these characteristics along with other factors, such as climate and customs, influenced the dances.
4. Listen to the music to discover the mood, phrasing, contrasting parts, rhythm, meter, etc. At the same time the children decide what activities would suit the dance because of the structure of the music.
5. Clap the rhythm of one part of the music at a time, then execute the step. As far as possible the teacher should present the dance in its entirety, rather than perfect one part of the dance before proceeding to the next part. This will be facilitated if the children know the basic steps of the dance beforehand.
6. Review the dances often enough so that the children come to enjoy them. It is not necessary to learn a new dance at each period.

Fundamental Rhythms

Fundamental rhythms include all the things that are basic to dancing, such as skipping, polka, swinging, twisting, etc. These fundamentals are taught as a separate part of the rhythmic period, usually at the beginning, and are suitable as a warm-up activity. Before teaching a dance or singing game the teacher should discover those fundamentals which are involved, and establish these before presenting the dance to be learned. This practice facilitates the teaching of a dance and makes the dance more enjoyable for the children. In teaching fundamental rhythms the following suggestions will be helpful:

1. In Grades I to III it is advisable to associate the activity with the experience of the child. For example, if the teacher wishes to teach the hop, associate this with playing hop scotch, hopping birds, bunnies, etc. Suggestions for each fundamental are given in the program outlines for Grades I to III.
2. Always associate the activity with the form of accompaniment used. Children should be encouraged to listen carefully to music in order to receive the stimulus for movement from this source rather than from the teacher's command.
3. It is best to play the music first and then ask the children what activity is suggested; example, walk, run, gallop. Listening to music to discover what it suggests should be an early experience in the child's education and should be continued throughout the unit in rhythemics.
4. Clap the rhythm. This fixes the rhythm in the child's mind and facilitates the execution.

Creative Activity

Creativeness in rhythemics should be thought of as the development of the child's ability to think in terms of rhythmic activity. The teacher should realize that the technique of creative activity does not involve making absolutely new compositions but merely in taking known elements and arranging them in a new way. Before children are assigned to a problem involving creative activity the teacher should discuss the known elements, and the possible ways of arranging or rearranging them with the children. Children must be guided in their efforts and encouraged to evaluate and improve their work. Let the child work out his own characterizations or patterns. For example, he should not normally be shown how to be a duck. The results may be less finished but they provide better training for the child.

Children should not be required always to make up something new. In the upper grades especially, select a few original patterns and build

on them over a period of time so that the class get real satisfaction from the problem. It is important to select activities within the child's experience.

The child should not be forced ahead too quickly because of the teacher's anxiety to cover material. If the feeling for rhythm is allowed to develop at a normal rate, the pupils will approach new experiences in a more relaxed and confident way.

Use of Story Plays, Poems and Songs as a Rhythmic Experience

Story plays, poems and songs provide a rich experience for children and should assume an important role in Grades I and II. These should be so selected that they contribute to the rhythmic development of the child. They should also present possibilities for dramatization and rhythmic activity and should be within the current experience of the child. In using these activities the following suggestions are made:

1. Discuss the story thoroughly with the class before attempting to dramatize it. The children should be encouraged to make suggestions as to how the story could be dramatized.
2. Divide the class into work groups, each group working on a specific part of the problem. It is expected that the teacher will give help to the groups as it is needed, but this should be essentially a group contribution.
3. No emphasis should be laid on uniformity of movement and no formal commands used. Emphasis should be on large, free and easy movements.

Organization of Rhythmics Unit

Rhythmics includes a variety of activities suitable for large classes in a comparatively small area. Individualized instruction is not as important as in some phases of the physical education program. The absence of a gymnasium does not present too great a problem as it is only necessary to have a smooth and level surface. Success can be achieved in a classroom (especially where seats are movable), a corridor, or the playground. A piano does facilitate teaching but is not indispensable. Records, other instruments for which folk music was often written, or singing may be substituted with great success. Although a proper physical education costume is desirable, children can participate in most of the activities in their regular clothes.

This program offers suggested material for each elementary grade. However, the teacher will need to adapt this material to the local situation. Where the children in a particular grade lack previous experience the teacher may need to begin with more elementary work than is outlined for that grade. It is not intended that the teacher follow rigidly the order of presentation of material, but that he draw from this and other sources and outline his own program of rhythmics.

Organization of Material

The teacher should include in each rhythmics lesson a wide variety of activities, stressing different muscular co-ordination. Locomotor and axial movements, creative experience, a folk dance or singing game and a relaxation period should be included in a well-rounded rhythmics class. It is recommended that these activities be integrated with the Enterprise wherever possible. For example, an Enterprise on Indians of the Western Plains offers many opportunities for rhythms, story plays and singing games. It is important that the teacher have specific objectives in mind for each lesson.

Integration of Fundamental Rhythms and Music

It should be noted that the work in Rhythms, appearing in the section on Music in Elementary Bulletin 2, is now incorporated as "Fundamental Rhythms" in the Rhythmics Program of Physical Education. In Grades I, II and III, music and rhythms will be very closely related, with the emphasis on fundamental rhythms, action songs and singing games. Music activities in Grade IV, V and VI will be largely concerned with individual and choral singing while rhythmic activities will continue to be a part of the Rhythmics Program in Physical Education. This does not mean that Music shall not include rhythms and that Rhythmics shall not include music. Activities in Music will supplement those carried on in Rhythmics, and vice versa.

Suggested Lesson Plan

- A. Locomotor Fundamentals (e.g. running, walking, skipping)—include those to be used in folk dances or singing games.
- B. Axial Movements (e.g. twisting and turning, bending and stretching)—include two or three, each with a different co-ordination.
- C. Group Participation—the emphasis here is on a creative experience. It is possible that this project will take several lessons to complete.
- D. Dance—teach a new dance or review familiar ones.

MODIFIED SCOPE AND SEQUENCE CHART FOR RHYTHMIC ACTIVITIES

SCOPE	SEQUENCE (Grade Level)					
	I	II	III	IV	V	VI
A. Locomotor Fundamentals:						
Walk, run, hop, jump.....	◆	◆	◆			
Skip.....	◆	◆	◆	◆	◆	◆
Gallop.....	◆	◆		◆		
Slide.....		◆		◆		◆
Leap, step-hop, combined locomotor move- ments.....			◆	◆	◆	◆
Bleking, gallop polka.....			◆	◆		
Schottische.....				◆	◆	◆
Polka-turning, waltz, waltz balance, buzz } step, swing promenade, dos-i-dos, jig step }					◆	◆
Grand chain, two step.....						◆
B. Axial Movements:						
Forward bend and stretch } Sideward bend and stretch } Swing and sway }	◆	◆	◆			
Twist and turn } Push and Pull }	◆	◆				
Combined Movements.....				◆	◆	◆
C. Elements of Rhythm:						
Variations in tempo	◆	◆	◆			
Characteristic rhythms.....		◆				
Recognition of meter		◆	◆	◆	◆	◆
Percussion instruments.....			◆	◆	◆	◆
Dance forms.....				◆	◆	◆
Melody.....						◆

GRADE I PROGRAM

OBJECTIVES

1. To move in time to accompaniment with a fair degree of accuracy.
2. To adjust movement to changing tempo with a fair degree of accuracy.
3. To recognize and move to accompaniment that suggests a definite locomotor movement.
4. To demonstrate good mechanics of movement. (Too much emphasis should not be placed on this.)
5. To become familiar with quality of movement through dramatized play.
6. To experience a wide variety of locomotor and axial movements to well-marked rhythms.

SUGGESTED ACTIVITIES

LOCOMOTOR FUNDAMENTALS

Walking

1. Walk in a steady tempo. Increase or decrease tempo. The length of step must be increased or decreased.
2. Walk with long steps like giants; walk with short steps like fairies.
3. Walk forward, backward, sideward, in a circle. Change from one direction to another. When the direction is changed the music should indicate this by change in phrase or melody. If using percussion instruments the teacher should change the quality of the beat when the children are to change direction. Have the children make their own patterns on the floor, changing direction as they wish.
4. Have the children listen to two selections of walking music; example, giants and elves. Divide the group into two. Every time the "giant" music is heard, all the giants move, and when the "elf" music is heard all the elves move. This idea can be carried over to many other activities.
5. Dramatized Rhythms. Walk like a duck, turkey, giraffe, doll, mother, father, baby, elephant, prancing horse, etc. In the beginning the teacher should tell the children what the music suggests, but later they should attempt to discover this for themselves. This should be a creative activity for the children; the teacher should only suggest actions when necessary. However, before having the children dramatize these rhythms he should discuss the "problem" with the children so that they know clearly what is expected. Encourage original ideas, but do not expect every child at all times to make an original contribution.

Running

1. Run in a steady tempo. Increase or decrease tempo. The length of step must be increased or decreased.
2. Run forward, sideward, diagonally, in a circle. The change from one direction to another should be carried out in a fashion similar to that described for walking.
3. Run kicking heels behind; change bringing knees up in front.
4. Dramatized Rhythms; "trotting horse", "motor boat", "car", "airplane", "run against the wind".

Hopping

1. Hop in a steady tempo. Change the tempo. As the tempo increases the hop is shortened; as the tempo decreases the hop is lengthened.
2. Hop forward, backward, sideward, in a circle, diagonally.
3. Dramatized rhythms: "hop scotch", "hopping bird", "bunny."

Jumping

1. Jump in a steady tempo. Increase or decrease tempo.
2. Jump forward, diagonally, in a circle.
3. Take small short jumps, long jumps, high jumps; run and jump.
4. Dramatized rhythms: "frogs", "bunny", "rope jumping", "jumping jack."

Skiping

1. Skip in a steady tempo. Change the tempo. Skip in a slow tempo with long, high steps; skip in a fast tempo with short steps.
2. Skip forward; in a circle.
3. Dramatized rhythms: "Skip tag", "in deep sand", "follow the leader."

Galloping

1. Gallop in a steady tempo. Gallop in a slow tempo with long, high steps. Gallop in a fast tempo with short steps.
2. Gallop forward, diagonally.
3. Dramatized rhythms: "galloping horse", "cowboy."

AXIAL MOVEMENTS

1. Forward Bend and Stretch

Dramatized rhythms: "bending over to tie shoes", "stretching up to put on a sweater", etc.: "rag doll", "puppet", "jack-in-box."

2. Sideward Bend and Stretch

Dramatized rhythms: "Teeter-totter": stand alone with arms raised sideward and bend from side to side; "airplanes banking"; "flowers in the wind."

3. Swing and Sway

Dramatized rhythms: "pendulum clock", "a swing", "sweeping with a broom", "rocking a baby in arms or a carriage."

ELEMENTS OF RHYTHM

1. Tempo

Tempo is the speed at which the rhythm moves. Children should learn to adjust the activity to a change in tempo. In the beginning it is best to adjust the tempo of the accompaniment to the average tempo of the class. The natural tempo of children is faster than that of adults.

Play music or beat tempo with a percussion instrument, e.g. walking music. First the children clap in time to the rhythm, then walk at the same tempo. As the children listen, gradually increase the tempo. Clap to the increased tempo. Move to increased tempo. Repeat the same using a slower tempo. Tell the children that you will change the tempo periodically and that they should listen for this change, then move, keeping time with the accompaniment. Later, one child may become the leader and beat the tempo for the class.

2. Dramatized rhythms: "Mechanical toys": can be wound up and move at a fast tempo, and gradually slow down to a stop; "train" starts slowly, increasing to a fast tempo and gradually slowing to a stop; "airplanes": taking off, gathering speed, landing, taxiing and stop.

STORY PLAYS AND RHYTHMIC UNITS

1. Seasonal Activities: Autumn

(Music: records—"The Leaves' Party", V 20623; "The Whirlwind", V 2052. Poem, "Autumn Leaves", *Creative Activities in Physical Education*; O. K. Horrigan, page 36).

- (a) Falling Leaves
 - Wind blowing (run, bend and stretch, whirl).
 - Leaves shaking (shake hands, twist and turn).
 - Leaves falling (whirl, run in circles).
 - Leaves blowing on ground (jump, run, twirl).
 - Leaves settle (curl up on floor).
- (b) Activities with Leaves
 - Music: D. Buckingham, *Skips and Rhythmical Activities*, page 20.
 - Raking up Leaves (raking action).
 - Piling up leaves (bend and stretch).
 - Jumping in the leaves (run and jump).
 - Throwing leaves (throwing action).
- (c) Hallowe'en
 - Music: Oltz *Rhythm Time*, pages 16, 17. Witch Dance: Shafer, *Rhythms for Children*, page 45.
 - Moon rising (bend and stretch).
 - Witches (gallop).
 - Cats (tip-toe-walk).
 - Pumpkins (jump, hop).
 - Goblins (short, fast walk).
- 2. Seasonal Activities: Winter
 - (a) Snowflakes (skip, whirl, bend, stretch).
 - Poem: "The Snowstorm", *Creative Activities in Physical Education*: Horrigan, page 43.
 - (b) Ice Skating (slide, tip-toe run, turn).
 - (c) Building a snowman and throwing snowballs.
 - Poem: *Creative Activities in Physical Education*, Horrigan, page 49.
 - (d) Christmas Toy Shop.
 - Music: "Santa Claus is Coming to Town".
 - "Jingle Bells".
 - "Parade of the Wooden Soldiers".
 - "T'was the Night Before Christmas".
 - "Up on the Housetop".
 - Santa Claus (walk), Santa's Reindeer (gallop), Dolls (bend, stretch), Train (single file, arms move forward and back), Jumping Jack (jump, bend and stretch), Wooden Soldiers (march, stiff arms and legs), Rocking Horse (rock forward and back on stiff legs).
- 3. Seasonal Activities: Spring and Summer
 - (a) Birds
 - Music: Shafer, page 37.
 - Hopping along ground (hop, jump, run).
 - Pulling worms (bend, stretch).
 - Flying (run, arms outstretched, bending sideward).
 - (b) At the Beach (run, jump, throw, skip, swim).
 - (c) On the Playground
 - The Swing (arm swing, push, and pull).
 - Teeter-totter (bend and stretch).
 - Slide (run, slide).
 - Playing Games (skip, run, jump, throw).
 - (d) Planting Seeds—see "The Farmer in the Dell".
 - (e) Easter
 - Bunnies (hop, jump).
 - Parade (marching formations).
 - Chicks (walk with waddle, head move forward and back).

- (f) Circus
 Music: (percussion instruments).
 Parade (marching formations).
 Animals (all locomotor activities).
 Trapeze.

4. Nursery Rhymes

Nursery rhymes provide excellent sources of dramatized activity as they usually suggest a definite action, have one or more characters and have a definite rhythm. The following nursery rhymes are well suited for this type of activity:

"Old King Cole"
 "Little Miss Muffet"
 "Jack Be Nimble"
 "Mary Had a Little Lamb"

"Humpty Dumpty"
 "Hippety Hop to the Barber Shop"

SINGING GAMES

"Punchinello"
 "Round the Village"
 "Here We Go Round the Mulberry Bush"
 "Bluebird"
 "Shoemaker's Dance"

"Looby Loo"
 "The Farmer in the Dell"
 "How D'Ye Do, My Partner"
 "Skating Away"
 "Shoofly"

FOLK DANCES

"Chimes of Dunkirk"

"Danish Dance of Greeting"

GRADE II PROGRAM

OBJECTIVES

1. To move with rhythmic accuracy.
2. To become more familiar with quality of movement.
3. To combine two variables of movement in a pattern.
4. To encourage children to originate combinations of movement, floor patterns, etc.
5. To recognize and move to more complex forms of accompaniment which suggest a given quality of movement.
6. To teach children to use percussion instruments to accompany movement.
7. To move with a partner.
8. To introduce the relationship between music and dance.

SUGGESTED ACTIVITIES

LOCOMOTOR FUNDAMENTALS

Walking

1. Walk in a spiral: children join hands in a large circle, leader leads line into a spiral. Reverse direction and unwind spiral.
2. Walk with a partner 8 steps forward, 8 tip-toe steps around each other. Repeat.
3. Combine walk with one other locomotor movement:
 2 steps and 3 jumps, 4 steps and 8 runs, 4 steps and 4 skips.

Note: The accompaniment should be played to suit these combined fundamentals. The teacher may suggest the combinations in the beginning, but once the class becomes used to combining steps, the children should be encouraged to suggest others. If no piano is available, set the underlying beat with a percussion instrument, (ruler, by clapping

hands, etc.) Another approach might consist of beating out a rhythm, and having the children suggest the movement or step which could be done to that particular rhythm.

4. Dramatized rhythms: "giant", "clown", "tight-rope walker".

Running

1. With a partner run in time to music.
2. Slow run, forming a spiral.
3. Circle formation: walk in one direction, turn and run in opposite direction.
4. 8 running steps forward, 4 steps raising knees high in front while turning in place.
5. 4 running steps and 1 jump.
6. Walk with long, slow strides; run twice as many short, fast steps.
7. Play an original accompaniment which the children interpret through movement.
8. Have the children originate new patterns and combinations of steps.
9. Have the children take turns playing original rhythms on percussion instruments, while the others follow in movement.
10. Dramatized rhythms: "monkey", "flying bird", "bicycle".

Hopping

Do not have children hop too long on one foot. Stress extension and flexion of supporting knee and ankle, while free foot is extended with toe pointing down.

1. Combine 4 walking steps forward, 2 hops right foot, 2 hops left foot.
2. Hop in time to music with a partner.
3. Double circle facing counter-clockwise. Slow running steps forward; hop twice facing partner; hop twice with back to partner.
4. Skip forward; hop turning in place.
5. Run 8 short steps forward and take one long hop.
6. 4 hops forward right foot and 4 hops backward left foot.
7. Dramatized rhythms: "lame duck or dog with one foot injured."

Jumping

1. 2 jumps forward, 3 jumps in place, hold 1 count.
2. 4 hops forward, jump to a wide lunge position, hold 4 counts.
3. Run forward, jump as far as possible landing in a crouched position.
4. Jumping ropes.
5. Make original patterns and combinations.

Skipping

1. Partners: on first phrase of music skip forward. On second phrase join right hands and skip around partner.
2. Circle formation with hands joined: skip in one direction and on second phrase slide in opposite direction.
3. Skip with a twisting movement, crossing one foot over the other.
4. Skip in various ways: e.g. high with knees bent, high with straight knees, high with feet raised behind.
5. Children make original patterns and combinations of two different steps.
6. Have the children take turns playing the rhythm of the skip on piano or percussion instrument. The children should feel the difference in rhythm from the above locomotor fundamentals.
The skip is done in uneven rhythm, while walk, run, hop, jump, etc. are done to even rhythm.
7. Play music which suggests two different activities and have the class distinguish between them.

Galloping

1. Partners: 6 slow walks, 6 fast gallops.
2. Alternate an equal number of gallops and skips without pausing between each.
3. Partners with inside hands joined: 6 gallops forward, face partner: join both hands and take 6 slides in the opposite direction.
4. 2 lines facing each other at opposite sides of the room: 8 heavy gallops toward each other, then 8 quiet slides back to place.
5. Have the children learn the characteristic rhythm of the gallop by clapping or playing the uneven rhythm.
6. The children make original patterns and combinations using two different movements.

Sliding

1. Partners facing with both hands joined: slide in one direction to end of first phrase of music; stop; 3 jumps and hold 1 count. Repeat in opposite direction.
2. Partners facing with both hands joined: slide in one direction to end of first phrase of music; stop; swing arms from side to side 4 times. Slide in opposite direction.
3. Partners facing with both hands joined: 7 slides in one direction, hop and hold 1 count. Repeat in opposite direction.
4. Class make original combinations and patterns using two different movements.

AXIAL MOVEMENTS

Forward Bend and Stretch

1. Imitate a farmer planting seeds.
2. Imitate mother washing clothes, or making beds.
3. Imitate a cat arching and lowering her back.
4. Couples facing with both hands joined: imitate a teeter-totter with one person doing a deep knee bend, while partner stretches. Alternate.

Sideward Bend and Stretch

Pendulum swing: stride stand; body and arms swing from side to side. Gradually increase the dimension of the swing so that the body bends sideward and feet are alternately lifted from the floor.

Twist and Turn

1. Stride stand with arms raised sideward at shoulder height; twist body to left, to right, to left, and jump making a half circle to the left. Repeat in opposite direction.
2. Dramatized rhythms: imitate leaves whirling and turning over fields in fall, or snowflakes in winter. The wind rises and falls making leaves or snowflakes whirl around and finally settle on ground. Imitate a weather vane turning in the wind.

Swing and Sway

1. Stride stand; swing arms sideward to the left, right, and left making a complete circle over the head, ending with the arms to the left. Repeat starting the arm swing sideward to the right.
2. Dramatized rhythms: imitate bees in the wind, making original swinging movements, using any part of the body.

Push and Pull

1. Push an imaginary swing. At the end of the first phrase of music run forward and then return to starting position, as though running under a swing.
2. Push and pull as though sawing a log. Partners either side of log.
3. Rowing a boat. Sitting on the floor with knees bent, sing "Row, Row, Row Your Boat" and move body back and forth with arms

moving forward and back in time to the music as though rowing a boat.

ELEMENTS OF RHYTHM

Variations in Tempo

In Grade I the accompaniment for the most part has been adjusted to the normal tempo of the child's movement. In Grade II the children should become more conscious of time or tempo and should adjust their movement to the accompaniment. Much time will need to be spent to get the class to feel the change in tempo and to respond accurately.

1. Merry-go-round. First discuss the characteristics of a merry-go-round thoroughly with the children. Get into a suitable formation (e.g. a triple circle) and each child interpret the action of a merry-go-round in his own way. Some will walk, slide, or gallop. It should be emphasized that the merry-go-round starts very slowly, gradually works up to a fast tempo, then slows up and finally stops. This activity requires considerable practice to be effective.
2. Dramatize a train, airplane, horse, car, etc., all with the objective of teaching change in tempo.

Characteristic Rhythms

Rhythm is the framework of all music and of dances, both of which are closely associated. From the very beginning children should become aware of the characteristic rhythms of different activities. They should develop the habit of listening carefully to the accompaniment in order to discover its rhythmic qualities. It is obvious that accompaniment suggests certain movements, i.e. skipping music has a rhythm which differs from that of walking music. When the music is played the teacher may say, "Does this music tell you to run, skip or walk?" The children should decide what movement is suitable and interpret it for themselves.

The following procedure is suggested for obtaining this response:

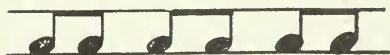
1. listen to the music
2. clap the rhythmic pattern
3. move in time to the rhythmic pattern.

Emphasis should be placed on the characteristic rhythm of walk, run, hop, jump, skip, gallop, and slide in Grade II. The following indicates the basic rhythmic pattern for each of these activities. Suitable music can be found in the Music Section.

walk



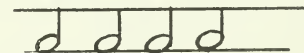
run



hop



jump



skip



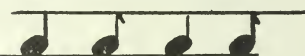
or



gallop



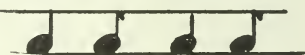
or



slide



or



The above notation is for the benefit of the teacher. It is not expected that the children will be given these details until a much later date.

1. Play about 8 measures of walking music or beat rhythm on a percussion instrument. Stop music and follow with an equal number of measures of running music. Repeat with hop, jump, skip, gallop or slide. If using percussion instruments it is necessary to create a characteristic sound for those rhythms that are similar. For example, the rhythm of a skip may be played with a ruler, the gallop with a drum, and the slide with the heel of the shoe.
2. Once the class learns to associate the rhythmic pattern of each step with the movement, change from one rhythm to another without stopping. At least 8 measures should be played before the change, but it is advisable to change the number of measures so that the class will not anticipate the change.
3. Have the children who move with rhythmic accuracy take turns leading the group with the percussion instruments.
4. Follow the leader: use any music with a strong rhythmic accent. The leader, teacher or child, stands before the class and starts doing a simple fundamental in time to the music. The class follows using the same movement. The leader changes periodically to a different movement, the class always imitating. This provides a good introduction to creative activity. For example, the leader may start with walking steps, change to a body sway, or some other movement. Encourage the leaders to make original patterns. Once the class has grasped the idea, have the leader combine a locomotor movement with an axial movement, e.g. skip and swing one arm forward and back.
5. Bounce balls in time to a rhythmic pattern.

Recognition of Meter

Meter refers to regular recurring accents or beats which are grouped into measures. The number of accents in one measure is determined by the meter signature: $2/4$, $3/4$ etc. The top number indicates the number of beats in each measure; the lower number refers to the value of each beat. Thus in $2/4$ meter there are two beats in each measure, and each quarter note receives one beat. In Grade II, the teacher should not use these technical terms, but it is recommended that the children be made aware of the difference in meters. This can be done easily by varying the selections of music used to include many different meters. Walking should be done in $2/4$, $3/4$ and $4/4$ meters, so that the children will "feel" the difference. It is suggested that where possible these three meters be used for each fundamental at some time. It is poor practice always to use the same selection for a specific fundamental.

Recognition of Phrases

The term "phrase" refers to the division of the music into parts or sections. A short folk tune is usually divided into four phrases. There is room for disagreement on the number of phrases in a given selection, but this should not concern the teacher too much. The important thing is that the children feel, as they sing or listen, that the music is divided into sections, and that one part ends here while another begins there. This again does not have to be technical, but the teacher should use the term "phrase" from the very beginning, e.g. "This group will move to the first phrase, and the other will move to the second phrase," or "We will walk to the first phrase and skip to the second." Without special effort the children will absorb the significance of the term "phrase".

These activities provide excellent experience in listening to and interpreting music. The resourceful class that has been encouraged to

express themselves will find many interesting ways to reveal the length and change of phrases.

It is important that the children are familiar with the term "phrase" before the following activities are introduced.

1. The teacher plays any familiar selection which has clearly defined phrases. The children close their eyes as they listen to the music. At the end of each phrase they raise their hands. They should be able to tell how many phrases in the selection.
2. The second time the selection is played the children move one arm slowly in one direction during the first phrase and change the direction during the second phrase. The arms move widely and freely, and gradually include the whole body.
3. After the children can define the phrases of several selections, they should move to them. For example, on the first phrase walk forward, on the second phrase twist the body slowly to the right. The important thing is to change the activity on the change of the phrase. At first the teacher should suggest the activity, but as soon as possible the children originate their own movements. Simple but interesting patterns can be worked out by the class.
4. Use percussion instruments or everyday articles such as books, pencils, rulers, clapping, etc., unaccompanied by the piano. Divide the class into groups with a different group for each phrase in the selection. Each group plays its instruments alone until it is decided which type of accompaniment best suits the first phrase, the second phrase, etc. As the music is played each group beats accompaniment to its own phrase.
5. The same thing can be worked out with the children moving. The group is divided into the needed number. One group will move on the first phrase, another on the second, etc. Combine this activity with the instruments.

STORY PLAYS AND RHYTHMICS UNITS

1. Activities in Season; Fall
 - Playing baseball (throw, catch, run, slide, swing)
 - Pony Ride (walk, trot, gallop)
 - Hallowe'en (goblins, jacko-lantern, witch riding broom, ducking for apples)
 - Thanksgiving Day (catching turkey, run, jump)
 - (killing turkey, chopping movement)
 - (plucking feathers, pull)
 - (cooking turkey, dramatize)
 - (eating turkey, dramatize)
2. Activities in Season; Winter
 - Christmas (see Grade I)
 - "Jingle Bells" (see Jolly Dances)
 - Building a snowman
 - Throwing snowballs
3. Activities in Season; Spring and Summer
 - Swimming and diving (dramatize)
 - Indians (dance around fire: skip)
 - (approaching enemy: march)
 - (archery: dramatize)
 - (triumphant return: march)
 - Use percussion instruments, tom-tom- drum, etc.
 - Rodeo: "Horses": (walk, trot, gallop, buck)

SINGING GAMES

- | | |
|---------------------------|-------------------------------------|
| "Punchinello" | "Skating Away" |
| "Round the Village" | "Shoofly" |
| "Bluebird" | "Oats, Peas, Beans and Barley Grow" |
| "Shoemaker's Dance" | "I See You" |
| "Looby Loo" | "The Thread Follows the Needle" |
| "How D'Ye Do, My Partner" | "Carousel" |

FOLK DANCES

- | | |
|----------------------------|--------------------|
| "Chimes of Dunkirk" | "Children's Polka" |
| "Danish Dance of Greeting" | "Jingle Bells" |

GRADE III PROGRAM

OBJECTIVES

1. To move with rhythmic accuracy with two or more people.
2. To gain further experience in combining activities and in making definite floor patterns.
3. To make original patterns, using locomotor and axial movements.
4. To gain experience in using percussion instruments and making original rhythmic patterns.
5. To gain experience in the techniques of group participation.

SUGGESTED ACTIVITIES

Locomotor Movements

Walking

1. Grand March: single file, in twos, fours and eights. Form a bridge. (See Naas Marsch).
2. Follow the leader: single line, hands joined. Walk in a maze. Leader leads groups into a circle, gradually making circle smaller. Leader turns and unwinds circle, moving around in opposite direction. Single line, hands joined. Walk in a farandole. Leader leads group anywhere on floor, twisting and turning and alternating walk, run, skip, changing step on phrase-ending.
3. Figure of Eight: groups of three. Center person turns to right, joins right hands and walks in a complete circle with this person. Repeat turn with person on left side, turning with the left hand. This makes a figure of 8. Partners in single circle facing center, boy on left of girl. All boys turn to the left and turn girl once around with the left hand. Then repeat with the right hand with partner. This makes a figure of 8.

Running

1. Normal run, gradually increasing length of stride to a leap. Accompaniment becomes gradually slower.
2. Slow run with a short bouncing step. Increase tempo and length of stride to a leap.
3. Run a group of short steps, finish with a high leap.
4. Run, run, leap. Use drum or other such instrument:



5. Run, making a figure of 8 pattern on floor.
6. Run in place, cutting right foot forward and left back. Work for leg extension and a good spring in ankles. The arms work in opposition to the feet, using a strong swinging action.

Gallop Polka

1. Develop gallop into a gallop-polka:

8 gallops right foot leading, 8 left foot leading

6 " " " " 6 " " "

4 " " " " 4 " " "

2 " " " " 2 " " "

1 " " " " 1 " " "

When the class is doing a gallop, while alternating feet they have automatically swung into a polka rhythm.

2. Partners facing counter-clockwise, with inside hands joined. Gallop-polka beginning with the outside foot.
3. Gallop-polka as above, but swing arms back and face partner when outside feet lead, and swing arms forward and turn back to partner when inside feet lead.
4. Partners facing counter-clockwise; inside hands joined; starting with outside feet, 2 gallop-polkas and 4 skips forward. Repeat.

Skipping

1. Single circle with hands joined, three or four in center. Circle skips around to left, those in center skip in opposite direction. At the end of a given phrase in the music those in the center each touch someone in the circle, who immediately change places with them. Repeat.
2. Figure of Eight (see Walk).
3. Skip in farandol (see Walk).

Hopping (Develop hop into a step-hop).

4 hops on right foot, 4 hops on left foot

3 " " " " 3 " " " "

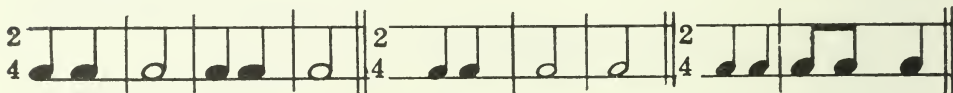
2 " " " " 2 " " " "

becomes a step-hop.

Partners facing in opposite directions with right elbows linked; step-hop around each other. At the end of the first phrase, turn, link left elbows and step-hop in the opposite direction.

Jumping (Develop jump into a bleking step).

1. Rope jumping in time to music.
2. With a small jump place the right heel forward. Jump again and place the left heel forward. Continue, alternating feet with a slight jump.
3. Teacher beats out different rhythms. Class change feet on every beat.



(This is the proper rhythm for the bleking step.)

4. Partners facing, both hands joined. Do bleking step as above, starting on opposite feet.
5. As above. Add arm bend and stretch. As the left heel is placed forward the left arm is stretched forward and the right arm bent. As the right heel is placed forward the arms change. When this is done with a partner there is an alternate pulling action.

Combined Locomotor Activities

1. Groups of three facing forward, hands joined in a straight line. Four gallop-polkas forward beginning right foot. Eight skips in a figure of 8 (as described under Walk).
2. Partners, facing counter-clockwise, inside hands joined. Four skips forward starting outside feet, 3 walks forward and hold 1 count.
3. Partners facing with both hands joined and extended to the side. Four slides to the boy's left and girl's right, link right elbows and 4 skips making two turns. Repeat in opposite direction.
4. Make original combinations of steps and be able to beat out the rhythm either by clapping or using a percussion instrument.

AXIAL MOVEMENTS

Forward Bend and Stretch

1. Kneeling position, sitting on heels in a curled position, arms extended backward on floor. Swing arms and body forward and up (count 1), swing down to a starting position (count 2). Repeat. Music 6/8 meter.
2. Stand with feet slightly apart. Bend forward with arms hanging toward floor. Three easy bounces from waist, and stretch up. Repeat. Music 4/4 meter.

Sideward Bend and Stretch

1. Stride stand, arms at side. Easy bounces, bending body sideward to left, with the left hand sliding down left leg. Do three times and stretch up to starting position. Repeat to right. It is important that the body bend directly to the side rather than diagonally forward. This can be combined with the forward bounce (above) to make a good warm-up activity. Alternate forward bounce with a sideward bounce. Music 4/4 meter.
2. Feet astride, knees bent, body low and arms outstretched. Twist body to right and left, gradually increasing arc until arms are swinging overhead. Music 6/8 meter.

Swing and Sway

1. Leg swing. Easy leg swing forward and back. Increase intensity of swing. Swing right leg forward and hop on left foot. Repeat, swinging left leg forward and hop on right foot. Music 6/8 meter.
2. Circle, hands joined at shoulder height with elbows bent. Body sway to right, left, right, left; 4 slides right. Repeat all, starting to left. Music 6/8 meter.
3. File formation, hands on shoulder of person in front. Repeat body sway and slide as above. Music 6/8 meter.

Push and Pull

1. Partners facing, feet astride, arms stretched forward with palms against partner's. One child pushes the other backward on first phrase. On the second phrase change so that the other child pushes.
2. As above with a skip.
3. Tug-of-war: two short files with leaders facing, hands joined. Alternately push and pull (4 counts each), 3 slides and hold in one direction (all slide in same direction). Repeat slides in opposite direction. Repeat all.

ELEMENTS OF RHYTHM

Variation in Tempo

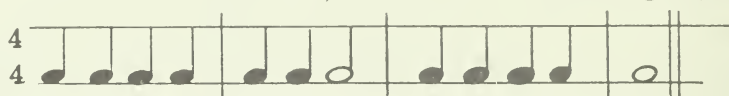
The teacher, using a percussion instrument, beats out a steady rhythm while the class step on every beat heard. The tempo is increased or de-

creased, while the children continue to step on each beat. After the idea is grasped by the class have the pupils take turns beating out the rhythm.

Note Pattern


The term "note pattern" is used to refer to the musical notation, and is actually the melody. It is the part usually played by the right hand on the piano. It is not expected that technical terms will be used with the children. This topic is introduced only after much experience has been gained in learning to recognize walking, running, skipping music, etc. See "Characteristic Rhythms" Grade II.


Play a selection of music that begins with quarter notes and changes to half, dotted half or whole notes, or beat out the following rhythm:





A gong is especially good for longer notes, while a tom-tom or drum can be used for the quarter notes. After listening to four measures or one phrase of the music, have the class clap out the rhythm. "Does this music tell you to walk, run, skip?"

The children are likely to identify this as walking rhythm. After the children are familiar with the note pattern they move, stepping on each note or sound. It will soon be discovered that some notes are longer than "walking notes". Next have the children swing one arm down on each beat of the music, as they step. It will be discovered that some notes get two beats, others three or four. With the children these notes are called two-beat notes, three-beat notes or four-beat notes.

one-beat note 

two-beat note 

three-beat note 

four-beat note 

If the teacher can improvise on the piano, he should play about eight measures of each type, i.e. eight measures of one-beat notes, eight measures of two-beat notes, etc. The children form a circle, and when they are sure of the length of note they step around the circle using the step with the appropriate arm swing.

Divide the class in four groups; each group represents each of the four types of notes. Whenever one-beat notes are heard, only one group moves, and so for each group. The teacher should play at least four measures of each type before changing. Care should be taken that the tempo remains constant throughout.

After the children have gained considerable experience moving to notes longer than walking notes, have a few of the children with a good sense of rhythm lead the group with an instrument or by improvising on the piano. It is not necessary that a melody be played on the piano; the main concern is the rhythmic accuracy.

Divide the class into groups. Each group decides on a nursery rhyme. Each group works on their own rhyme and does not know what other groups are doing. No music or words are used. Each group works out the note pattern and steps on each note, and may use any other movement to dramatize their rhythm. The rhythm must be accurate. Upon presentation, the other groups try to guess which rhythm they are using.

Phrases

It is advisable to spend a short time reviewing the work on phrases done in Grade II before introducing the following new material. The pupils will unconsciously notice in their singing and early experiences with music that many songs include phrases which are repeated identically or which are very similar. Other phrases are in marked contrast. Analyze any familiar song for similar and different phrases.

Using a familiar song, divide the class into the same number of groups as there are phrases. Each group sings one phrase. At first it is advisable to use a neutral syllable, such as "ho" or "tah". Have two or three children listen to see which groups are singing the same tune. Continue this experience until the class can recognize like and unlike phrases.

Using a song with which the class is familiar, have one group sing all the phrases of one type that are alike, and another group sing all the phrases which are different. Through practice the class will acquire a keen understanding of the repetition and contrast in melody and rhythm that make up a song or tune.

When the idea is grasped by the class, they should then move to unlike and like phrases, listen to the music, decide on the phrases which are like and unlike. Move in one way to all the phrases which are similar and in a contrasting way to all unlike phrases.

Percussion Instruments

Several activities have already been mentioned in which percussion instruments are used. The playing of these instruments can be one of the most important and popular factors in rhythmic development, and this experience should be an integral part of the rhythms program. The aim of this experience is to develop a feeling for the rhythm and thus to improve the ability to make a physical response to it. The rhythmic sense of many children has been awakened through the experience of playing the accompaniment for a dance on a percussion instrument. Boys are especially interested in playing instruments.

It is not necessary to have an elaborate set of percussion instruments. Many schools will already be equipped with rhythm band instruments which can be of great value. Indian tom-toms, wood blocks and gongs are excellent for this work. It is possible for the children to make their own instruments without much expense. If it is impossible to obtain regular instruments, rulers, pencils, books, glasses of water, etc., can be used to create effective sounds. Whenever the children accompany a rhythmic activity, have them experiment with all the sounds they can produce to get the one which seems to suit best the activity. The following suggests the instruments best suited to each activity: walking, marching, large drum; running, small drum, wood block, castanet; skipping; tambourine, gourd, rattle; swing, gong, triangle, cymbal.

Where a number of different instruments are available, assign certain children to each instrument, while the others do a familiar dance. Decide which instruments shall be played for each part of the dance. Three instruments are distributed, one suitable for walking, one for skipping, one for running. The three players take turns playing their own instruments. It is important that each player beat out an accurate rhythm for his respective activity. The rest of the class follows, executing the proper step to the accompaniment. This provides an opportunity for creative activity on the part of the players as well as the dancers.

Recognition of Meter

Some attention should already have been given to meter in Grade II. In Grade III the children should become more familiar with 2/4, 3/4 and 4/4 meters. It is important to maintain a steady rhythm with a well defined accent.

Play a selection in 2/4 meter. Have the class move around the room, accenting the heavy beat of the music with a bend of one knee, a nod of the head, by clapping the hands, etc. (It is not advisable to have the class stamp on the accent.) In the beginning refer to this as the loud or heavy beat. Later introduce the term "accent". Repeat the above using selections in 3/4 and 4/4 meters. When the class can distinguish between meters, play a series of selections in different meters, without indicating when the change will be. Have members of the class take turns leading the group by beating out the rhythm on a percussion instrument.

RHYTHMICAL UNITS

Dramatize the following stories: "Peter and the Wolf", "Hansel and Gretel", "Pan the Piper". Dramatize "Circus".

SINGING GAMES

"I See You"	"Oats, Peas, Beans and Barley Grow"
"Looby Loo"	"Carousel"
"The Thread Follows the Needle"	"Ten Little Indians"
"Skating Away"	"Jump, Jim Crow"
"Shoofly"	

FOLK DANCES

"Nixie Polka"	"Jingle Bells"
"Bleking"	"Rovenacka"
"Little Brown Jug"	"Naas Marsch"

GRADE IV PROGRAM

OBJECTIVES

1. To gain further experience with locomotor activities and to combine these in folk dances.
2. To develop an appreciation of folk dances and folk music with the aim of understanding other peoples.
3. To gain further experience in creative activity, using meter, phrasing and rhythmic patterns on a more advanced level.
4. To introduce form in dance as related to form in music, with emphasis on rounds.
5. To gain further experience in the techniques of group participation.

SUGGESTED ACTIVITIES

LOCOMOTOR MOVEMENTS

Less emphasis is placed on locomotor movements as an isolated activity in Grades IV, V and VI. However, these movements will be used in connection with folk dances and during creative activities as described below.

Leaping

1. Dramatize walking down the street, occasionally leaping over puddles.

2. Run, run leap moving forward.

Introduce the leap through a run. Start with a small step on the spot, using ankles and knees to get a running step with a slight bounce. Gradually increase size of step to a long stride and finally a leap. Make sure the ankles and knees flex when the child lands. Work for extension of both legs while in the air.

Introduce pattern: run, run leap. Divide class into four groups; one group in each corner facing diagonally across room to opposite corner. On the first phrase Group 1 starts pattern moving diagonally across floor. On second phrase Group 2 starts, then Group 3 and 4. Repeat back to original corners.

As above in partners, with inside hands joined.

As above with arm around partner's waist.

Step-Hop

Combine with Schottische. (See below.)

Schottische and Step-Hop

(See section on Locomotor Fundamentals for description of the step.)

1. Teach schottische, (three running steps forward and hop.)
2. Partners, inside hands joined. Starting with outside foot do schottische step.
3. Partners, inside hands joined. Two schottische steps forward, starting outside feet, 4 step-hops in place. Repeat.
4. Partners, arms around each other's waist. As above.
5. Four groups in 4 different corners. Each group moving diagonally across floor on successive phrases.

Polka

Review gallop-polka as in Grade III.

AXIAL MOVEMENTS

Combined Axial Movements

1. Sit on floor with legs crossed. Swing one arm in any direction. Repeat with opposite arm. Music 6/8 meter.
2. Swing both arms in any direction. Music 6/8 meter.
3. Lie on the side with the head supported by the lower arm. Raise the top leg and swing it straight forward and back. The action comes from the hip. Do 7 swings, roll over onto the opposite side and repeat. Music 6/8 meter.
4. Partners, inside hands joined. Swing right leg forward (count 1), step forward onto right foot (count 2) swing left leg forward (count 1) step forward onto left foot (count 2). Repeat all three times.
5. Scatter formation, all facing forward. Divide the class into four sections from left to right: 2 small jumps on the spot, and a large jump with legs astride, and arms swing out to the side. Repeat. Group 1 starts on first phrase, Group 2 on second phrase, Group 3 on third and Group 4 on fourth. Continue. Work for good sideward extension of arms and legs. This serves as a lead-up-to rounds. Music 4/4 meter, or use percussion instruments beating out the following pattern:



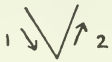
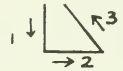
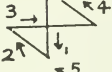
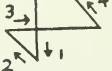
Use woodblock or similar instrument on first two beats and a drum on third to indicate the large jump.

6. Dramatize the idea of a smoke spiral. From a short discussion the children will recognize the characteristics of smoke spiraling upward in smooth circular movements. Suggested dramatization; starting on the floor start a spiral which begins very large and fast and gradually decreases in size and speed as it rises. Finish with a small spiral movement with both arms extended over the head.
7. Run in a circular pattern with body leaning toward the center of the circle. Gradually make circles smaller and change direction often.

ELEMENTS OF RHYTHM

Recognition of meter

1. Review material covered in Grade III.
2. Divide class into four groups. Each group represents one of the following meters: 2/4, 3/4, 4/4 and 5/4.
The leader, teacher or child, beats out eight measures of either of these meters. When the group hears its own rhythm it moves forward in time to the accompaniment, accenting the heavy beat.
3. Policemen directing traffic. Teach the conducting gestures for each meter:

$\frac{2}{4}$		down, up
$\frac{3}{4}$		down, out, up
$\frac{4}{4}$		down, in, out, up
$\frac{5}{4}$		down, in, out, forward, up

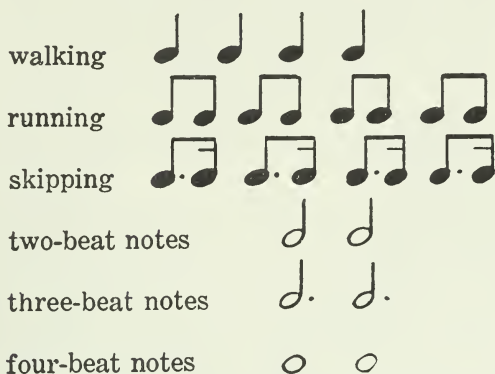
Everyone should learn these gestures as it helps to "catch the feel" of the rhythm. The "policeman" stands in the center, with four groups around him representing cars on 2nd Avenue (2/4 meter), 3rd Avenue (3/4 meter), 4th Avenue (4/4 meter), and 5th Avenue (5/4 meter). With one hand the "policeman", using the conducting gestures, indicates which cars are to move; with the other hand he indicates whether the cars are to move forward or back. With sufficient practice this activity becomes most enjoyable and is valuable training for all.

Note Pattern

The procedure for teaching note pattern includes listening, clapping, moving, and association of notation with the activity. All should be included.

Play a group of three pieces in succession without a break between them. At first use music containing quarter notes, eighth notes, and half notes. Each selection should have one type which predominates. The children listen until they discover what the music is telling them to do: walk, run, skip, etc. Then they move to the music being careful to listen for rhythmic changes in the music. Review the material in Grade III which deals

with two, three and four beat notes. Children must be able to respond accurately to the following rhythmic patterns before notation is attempted.



Write large notes on the blackboard or chart without any bar lines



As the class looks at the notes, play separately each line of notes on the piano or drum. (It is not necessary to make a tune.) Repeat these several times, always telling the class which line you are playing. Ask the children to discover which notes are for walking and which for running. Then play several short compositions in which either quarter or eighth notes predominate. After hearing these the class points to the type of notes heard. This experience should continue until the association between the notes heard and the notes seen is automatic.

Up to now notes have been called walking notes, running notes, etc. Now introduce the name quarter and eighth notes and show the class the different ways each may be written in music. No mention should be made of the fractional or relative value of these notes. The teacher should be concerned only with the association of the appearance and sound of these notes.

In another lesson and are written on the board in groups of four or five. The teacher then plays, e.g. "Turkey in the Straw", "Rig-a-Jig". Use the same plan for introducing the notation for skipping as for walking and running. Skipping notes may be written or or in groups of four or with the stems pointing down or up.

Introduce gradually the names for the skipping notes, i.e. dotted eighth and sixteenth, referring to them in the beginning only as skipping notes.

After the children recognize walking, running, and skipping notes, they should learn the notation for two-beat, three-beat, and four-beat notes.

Write phrase of and on board. Use the same presentation as for quarter and eighth notes including the term "half," "dotted half" and "whole" ignoring the mathematical relationship.

Practise games for recognition of notation: divide the class into groups. Each group is given a set of cards including each type of note discussed in class. The teacher plays various selections with one type of note predominating. As soon as each group decides which note is being heard they raise the proper card. The group wins which first raises the proper card. The teacher writes a phrase of each kind of note on the board so that all can see it clearly. He points to one phrase and the class does the proper step. This may be varied by having the children take turns responding with a percussion instrument.

Divide the class into 6 groups, one group representing each type of note. The teacher beats out successive phrases of notes, while the groups take turns moving when they hear their own notes being played.

N.B.—It is advisable to return to a phrase of quarter notes after each other type so that a tempo is established. Example: Play one phrase of quarter notes, and one phrase of half notes, one phrase of quarter notes, and one phrase of alternating dotted eighths and sixteenths. The phrases should be long enough to allow the pupils to establish a smooth and accurate response. The more experienced the class, the shorter the phrases.

Recognition of Phrases

Review work on like and unlike phrases of Grade III. This work should be carried on simultaneously with material under note pattern.

Listen to a familiar selection several times to decide which phrases are like and which unlike. Phrases are then lettered a, b, c, etc. One song might be made up of phrases a-b-a-c- indicating the first and third are like, and second and fourth are unlike. Some songs may include only two melodies and will be lettered a-b-a-b. This will give the class understanding of the repetition and contrast of rhythm and melody in songs.

Soon it will be noticed that although some phrases began alike, they ended slightly differently. Where two fairly similar phrases occur use the letters a and á.

Analyze any familiar and clearly defined folk tune for like and unlike phrases. Divide the class into groups. Make up a simple dance pattern based on the phrase analysis. On all like phrases each group may decide to do like activities; on unlike phrases they may change the step, direction, level, or use an axial movement. Another alternative is to have part of the group stand still on one phrase, while the other part of the group moves. Many ways can be worked out to indicate the different phrases in music. The teacher should first discuss all these possibilities with the class before they divide into groups to make their own dance patterns. The significant factor is not the complexity of the pattern, but the realization that there is a need for making the same or similar response to phrases that are alike, and a different response to contrasting phrases. It should be realized that these original dance patterns do not constitute original folk dances. It is impossible to originate a folk dance in this way.

Using a record or a piano selection, analyze the phrases as above. Distribute percussion instruments. On all the like phrases one type of instrument will play the rhythmic pattern of the selection while other groups play for each of the different types of phrases. Combine this with the original dance patterns each group presents, as above.

Percussion Instruments

Included in other activities for Grade IV.

Dance Form

Dance forms are based upon musical forms. One of the simplest of these is the round. Rounds can be introduced very easily through the

music period. Before attempting to dance a round children should be well experienced in a few singing rounds such as "Three Blind Mice", "Row, Row, Row Your Boat", and "Frere Jacques". Dance rounds are included on the suggested list of dances for Grade IV. and should be taught with an appreciation for the form of the round.

FOLK DANCES

"Hansel and Gretel"
"Ace of Diamonds"
"Gustafs Skaal"
"Danish Schottische"
"Seven Jumps"

"Klappdans"
"Csebogar"
"Brown Eyed Mary"
"Virginia Reel"
"Naas Marsch"

ROUNDS

"Three Blind Mice"

"Row, Row, Row Your Boat"

GRADE V PROGRAM

OBJECTIVES

1. To acquire a more technical performance of fundamental skills.
2. To gain further experience in creative activity on a more advanced level.
3. To develop an appreciation of folk materials and an understanding of other peoples.
4. To become more experienced in the techniques of group participation.

SUGGESTED ACTIVITIES

LOCOMOTOR MOVEMENTS

Locomotor movements of Grades I, II, III, and IV, should be continued in Grade V. Emphasis is placed on locomotor fundamentals as they are used in folk dances, or as included in original patterns. For a description of the various fundamentals see section on Locomotor Fundamentals.

Have children make up original patterns to a given piece of music or rhythmic pattern.

AXIAL MOVEMENTS

Combined Axial Movements

1. Review axial movements of previous grades.
2. Using initial of their first or last name, have children draw the letter using body, arm, then leg.
3. Do the same, drawing the initial on floor and using a locomotor movement.
4. Work out a pattern which combines "2" and "3" above.

Note: As it is intended that the axial movement be done at the same time as the locomotor movement, this activity will take considerable thought on the part of the individual. It may be necessary to modify one part. This activity could be developed into a composition, depending on the experience and ability of the class, either by adding the other initial or by "spelling" out the whole name.

5. Stride stand with the body, arms and head leaning forward in a relaxed position. Slowly twist the body from side to side, with arms and head still relaxed. Gradually increase the movement so that the arms make a large arc from side to side, the body gradually stretching forward and upward until arms and body are bending from side to side. Music 6/8 meter with a variation in tempo to accompany activity or accompany with a gong, cymbals, triangle, etc.

ELEMENTS OF RHYTHM

Recognition of Meter

Review material covered in Grades III. and IV.

In Grade V. the children should become familiar with the following meters: $2/4$, $3/4$, $4/4$, $5/4$, $6/4$, $7/4$ and $6/8$. Develop each in the same way as in Grade IV. It is suggested that the teacher spend more time on $5/4$, $6/4$, $7/4$ and $6/8$ meters. (Although much of our music is written in $2/4$, $3/4$ and $4/4$ meters it is not unusual to find the others in more modern compositions.) At first, use selections with only one type of meter. The children should know that there is a given number of beats in one measure, and that each measure has one strong or heavy beat. Have the children move to different meters, accenting the heavy beat in many different ways.

After the children can recognize and respond to the strong and weak accents of the above meters, they should learn the meaning of the measure bar. Have the class sing a song from a music book, or from the blackboard. Sing the words and let the class decide how many beats in a measure. Then have them locate the accent in each measure using the words as a guide. The teacher points out the note. The measure bar line precedes this note. The music between each line is called the measure. Over a period of time analyze songs in various meters. The teacher asks such questions as: "How many measures in the first phrase?" "How many notes in the first measure?" "How many measures in the entire song?" "How many phrases in the song?"

In teaching meter signature use a piano selection in $4/4$ meter. Ask the class to find a measure which has quarter notes only. Ask how many quarter notes there are in the measure. Then have the class notice the meter signature. Explain that the upper number tells how many quarter notes in each measure. The children will naturally ask about the lower number, and the teacher tells them that the lower "4" stands for the quarter note. Introduce technical points only as they are needed, and over a period of time. Study examples of each type of meter signature. Much experience will be needed to make the measure bar and meter signature clear, but it is recommended that the teacher spend the necessary time so that other more advanced activities may be carried out with understanding.

Use an eight measure selection in $4/4$ meter, suitable for walking. Divide the class into four groups. The teacher presents a walking pattern to the class.

Example:

- 1st measure: walk 4 steps forward, starting left foot.
- 2nd measure: step side left, right in front, step left, hop left.
- 3rd measure: repeat 2nd measure moving to the right.
- 4th measure: 2 steps forward, 2 steps back.

Each group now makes up a pattern to the 5th measure only, which would logically follow. The class looks at the patterns of each group in turn and decides how all four might be used in a logical order as the second group of four measures to make a short composition of eight measures. Experiment with the order of steps so that there is a smooth transition from one to the other. Repeat, using a skipping, waltz rhythm, etc.

Note Pattern

Review material covered in Grade IV, so that all are familiar with the following notes: quarter, eighth, sixteenth, half, dotted half, and whole

notes. In teaching note pattern in Grade V the following procedure is recommended.

1. Write the following pattern on the board so that all may see:



2. Using a slow and steady tempo, clap out the rhythm, or beat it on a rhythm instrument.
3. The children move around the room, stepping on each note.
4. Write another pattern on the board with different notes in each measure:



5. Clap the rhythm and have the children move as above.
6. Use different note patterns in 2/4, 3/4 and 5/4 meters.
7. Using a familiar and simple tune, e.g. "Three Blind Mice", have the children write down the note pattern.
8. Analyze the note pattern of a few folk dances taught. This all helps to develop the sense of rhythm in children and gives them a greater insight into the whole area of rhythmic.

Recognition of Phrases

1. Review material in Grade IV.
2. Divide the class into four groups. Play a folk tune of four phrases in 2/4 meter. Analyze the tune for meter, phrase, note value, and list the type of locomotor activities for which the rhythm is suitable. Each group works on one of the four phrases, making an original pattern. This may or may not be done in the folk idiom. If a folk-like quality is used do not assume that this is a folk dance as it is impossible to create a folk dance in this way. After each group has finished have a demonstration. Put the four phrases together to make a complete dance. Some changes may have to be made to make a smooth transition from one phrase to another. The suggestions for these changes should come from the class as a whole.

Form

Review Rounds done in Grade IV.

Play several rounds and have everyone sing the words. Have the children choose which round they would like to work with. Those with similar choices work together. The problem consists of analyzing the characteristics of the round, including the number of parts needed, discovering the meter, predominant note and type of activity suggested by the rhythmic pattern. Each group then makes up their own dance and presents it to the class. Very interesting patterns can be worked out if the teacher has spent sufficient time leading up to this activity.

Folk dances are usually divided into two or three parts, the parts differing in melody, rhythm and sometimes meter. Two-part dances are in binary form, sometimes referred to as AB form. Three-part dances are in ternary form, known as ABA form or ABC form if the third part is different from the first. The children should become familiar with these terms and be able to analyze each selection used as to type of form. Once it is decided in what form a dance is written, discover how the dance fits into this pattern. It will usually be found that where the music is repeated so is the dance, and where a new part is introduced in the music, the dance steps

are also varied. Whenever a folk dance is taught it is the teacher's responsibility to analyze the music and the dance with the class so that the children gain more insight into the relationship between the two. This will save the teacher counting out the rhythm to the music, for the children themselves will begin to feel the rhythm of the music.

FOLK DANCES

"Ace of Diamonds"
 "Bleking"
 "Csebogar"
 "Gustaf's Skaal"

"Danish Schottische"
 "Paul and His Chickens"
 "Crested Hen"
 "Tantoli"

AMERICAN FOLK DANCES

"How Do You Do"
 "Pop Goes the Weasel"
 "Hinky Dinky Parlee-Voo"

"Heel and Toe Polka"
 "Virginia Reel"
 "Brown Eyed Mary"

ROUNDS

"Three Blind Mice"

"Row, Row, Row Your Boat"

GRADE VI PROGRAM OBJECTIVES

1. To increase the vocabulary of movement through a variety of folk dances and rhythms.
2. To gain further experience in creative activity on a more advanced level.
3. To gain further experience in the techniques of group participation.
4. To develop an appreciation of folk materials and an understanding of other peoples.


SUGGESTED ACTIVITIES

LOCOMOTOR MOVEMENTS

(See Grade V)

Combined Axial Movements

1. Arm Swing: stride stand, arms swing sideward to left (1), right (2), to left making a complete circle (3-4). Repeat starting to right. On the arm circle raise to toes and the body is stretched upward, with eyes following path of arms. Music 6/8 meter.
2. Arm swing sideward with circle. On the circle take a step, close step in the same direction as arm swing, emphasizing height on the circle.

Rhythm: $\frac{6}{8}$ 

arms left



arms right,



arms circle

step close step

3. Same as 2 but class forms a circle with left shoulder pointing to the center. On first two measures all move toward center; on next two all move back to starting positions.
4. Leg Swing: review by swing forward and back with step.
 (See Grade IV)
 Add step-hop as opposite by swings forward or back.

5. Stand on one foot, swing leg in a figure of 8, making circle in front of body and one behind. Repeat with opposite leg. Do the same with each arm. Combine arm and leg swing in figure of 8. As right leg swings in front, left arm swings behind. As this requires considerable co-ordination each part should be learned separately at first.

ELEMENTS OF RHYTHM

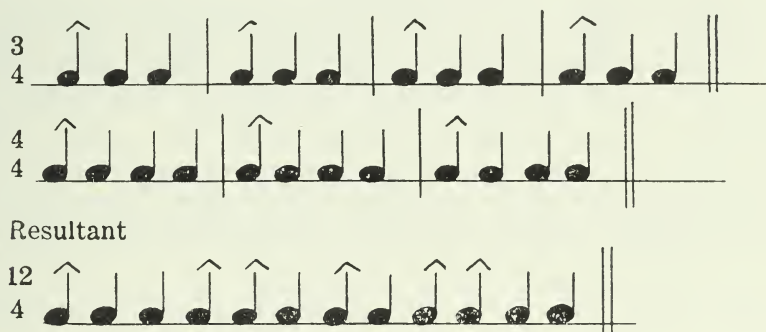
Recognition of Meter

Review material covered in Grade V before progressing to new material.

Play a selection in 4/4 meter. Class is divided into four groups. Each group steps on a different beat of the music, i.e. Group 1 on count 1, Group 2 on count 2, etc. Do the same using other meters, always using the same number of groups as there are beats in a measure.

Repeat with each group moving on one measure only. Group 1 moves to the note pattern of the first measure, Group 2 on the second measure, etc.

Two groups (or if the class is large use an even number of smaller groups). Each group selects a leader who is responsible for providing the accompaniment for his group. Group 1 will make up a simple pattern to four measures of 3/4 meter. Group 2 will make up a simple pattern to three measures of 4/4 meter. (Each group is thus using twelve beats.) The tempo must be steady and the same for each group. It is important to have the rhythm and accent accurate. When the patterns are established, the two groups present their compositions separately at first and then together. The leaders beat out the rhythm at the same tempo so that all start and finish together. The result will be what is known as "resultant rhythm" there being twelve beats played and dances in 3/4 and 4/4 meters. The following therefore is the resultant rhythm.



Accent is on 1, 4, 5, 7, 9 and 10.

Do the same with other meters. It is necessary to have the same number of beats in each of the meters so that a resultant rhythm may be obtainable.

Note Pattern

Review material covered in Grade V before progressing to new material.

Make an original note pattern. Clap out one measure of 4/4

meter, e.g. 

and write this on the board. Everyone claps this out and suggestions are given by the class as to the note pattern of the second measure. This is

added to the first measure. The third, fourth, etc. measures are done in the same way.

It is not necessary to make this complicated. Clap out the final note pattern so that all are familiar with it. The class is then divided into groups and each group works out a dance pattern which fits the rhythm. Encourage the class to use axial and locomotor movements.

Divide the class into small groups of six to eight pupils. Each group makes its own rhythmic pattern and dance as above. First go over the following procedure:

Decide on the meter to be used.

Work out and write down the note pattern. This should be very simple.

Decide what type of activity should be done.

Present it to the class with one or more people providing the accompaniment.

Recognition of Phrases

Continue with material covered in Grade V.

Form

Continue with material covered in Grade V.

Melody

Composing a melody with words is recommended only for classes which have had wide experience in rhythmic and have acquired considerable knowledge of the work covered in the first six grades. The teacher must also have a good knowledge of music.

To compose a melody with words, decide on the meter to be used. The teacher may hum a few notes on this meter and write them on the blackboard. Members of the class hum a short melody which would follow this logically. This is then notated, using the proper note values, measure line, etc. Continue in this way until a melody is composed. If very ambitious the class may compose a song from ABA form with two, four measure phrases in each part. The class may then suggest words which fit the melody. As it is advisable to use words which suggest an activity, start with an idea or theme which is conducive to an action song; for example, Hallowe'en, Coming to School. The class then makes up a dance pattern which suits the words and melody of the song. It is obvious that this project would take weeks to develop and should at no time be pushed too quickly.

FOLK DANCES

"Ace of Diamonds"

"Csebogar"

"Danish Schottische"

"Paul and His Chickens"

"Crested Hen"

"Tantoli"

"Chain Waltz"

"Polka Sextur"

"Rheinlander Polka"

"Now It Is Christmas Again"

"Swedish Varsovienne"

AMERICAN FOLK DANCES

"Clap Hands Waltz"

"Rye Waltz"

"Hinky Dinky Parlee-Voo"

"Virginia Reel"

"Heel and Toe Polka"

"Irish Washerwoman"

"Oh, Susanna"

"Life on the Ocean Wave"

SUMMARY OF LOCOMOTOR FUNDAMENTALS FOR RHYTHMICS

Note: A list of standard abbreviations used to indicate certain movements is given below:

l left
r right
st step

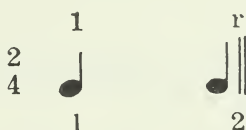
cl close
jp jump

Allemande Left

Single circle. Boy turns left, girl turns right. Boy and girl facing each other join left hands and walk in a half-circle, their joined hands acting as the pivot.

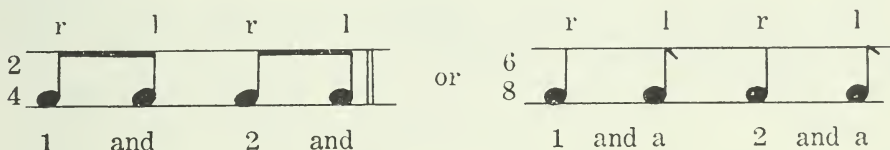
Bleking Step

Two-four meter. Hop on the left foot kicking the right heel forward and thrusting the right arm forward with a slight trunk twist to the left; repeat to the right



Buzz Step

Two-four or six-eight meter. Step on the right foot (count "one and"). Step on the ball of the left foot in rear of the right, shifting the right foot one-quarter turn to the right (count "a"). This step is done in place while making a complete turn to the right. The buzz step is used in the square dance swing.

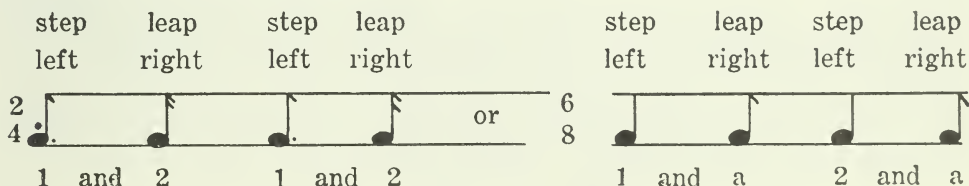


Dos-i-dos.

Two-four or six-eight meter. This is done with a boy and girl moving forward toward each other, passing right shoulders. Each takes two steps to the right, passing back to back, and backs up into original place.

Gallop

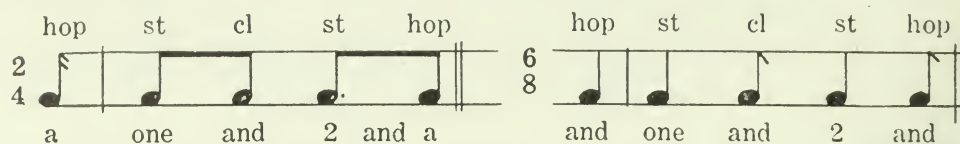
Two-four or six-eight meter. A step and a leap in uneven rhythm. Step forward onto left foot (count "one and"), leap onto right foot (count "a"). One gallop is executed to one beat. (Count "one and-a"). All steps are done in a forward direction.



Gallop Polka

Two-four or six-eight meter. A two-step and a hop in uneven rhythm or one gallop and a skip. One gallop-polka to one measure of two-four or six-eight meter. This step is done in a forward direction. Start with a hop

on right foot (count "a"). Step left (count "one"), close right to left (count "and"). Step left (count "two and") hop left ("a"). Repeat with alternate feet.



Grand Chain

Two-four or six-eight meter. Sixteen counts are needed to complete a grand chain when moving completely around the circle. Face partners, and join right hands. Moving in opposite directions, pass by partner and drop right hands, taking the next person's left hand in your left hand, next with the right and so on until all are back in original places. Often the grand chain is done halfway around, in which case, when the boy meets his partner the first time he turns her around and both continue back to place doing a promenade.

Hop

Two-four, three-four, four-four or six-eight meter. Transfer the weight from one foot back to the same foot.

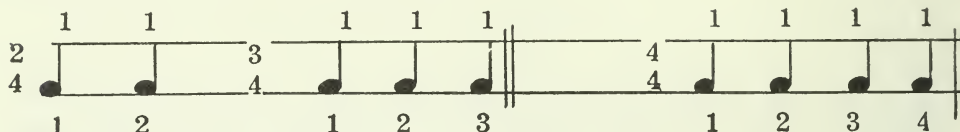


Fig Step

Two-four or six-eight meter. Step sideward left (count "one"), hop left swaying the body to the left and raising the right leg sideward (count "and"). Repeat right (count "2 and").

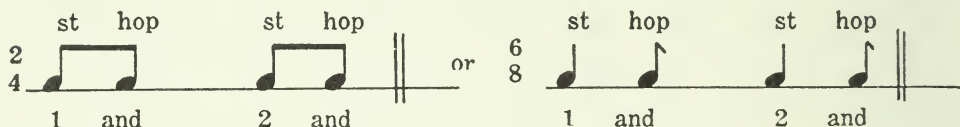


Fig Step with Partner

Two-four or six-eight meter. A step and a leap in uneven rhythm. Step right foot as the girl hops on the left foot, the free leg swinging sideward.

Lump

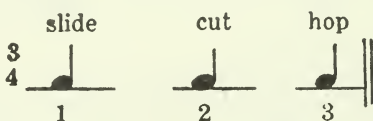
Any meter. Transfer the weight from both feet to both feet or from one foot to both feet. One jump to each beat of music.

Leap

Any meter. A leap is an extended run. Transfer the weight from the left foot onto the right foot. Both feet are off the floor simultaneously.

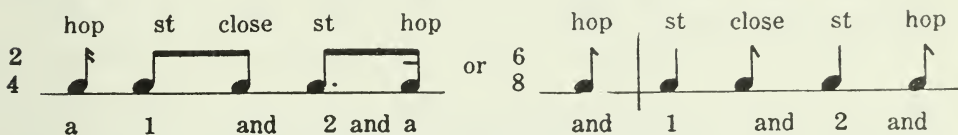
Mazurka

Three-four meter. Slide the right foot forward (count "one"), cut the right foot forward with the left (count "two"), hop on the left foot raising the right knee (count "three"). Repeat, starting with the same foot.



Polka-turning

Two-four or six-eight meter. Polka in regular dance position, the boy hopping first on the right foot and the girl on the left, turning clockwise as they progress. Hop on the left foot, swing the right forward (count "a") step forward (count "one") close left to right (count "and") step forward right (count "two"). Repeat hopping on the right foot and alternate thereafter.



Teaching Progression

- Take 8 sliding steps sideward, with the right foot leading

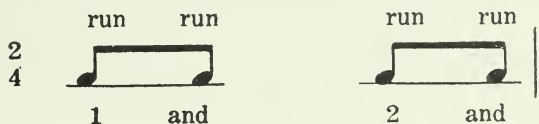
"	8	"	"	"	"	"	left	"	"
---	---	---	---	---	---	---	------	---	---
- " 4 " " " " " right " "
- " 4 " " " " " left " "
- " 2 " " " " " right " "
- " 2 " " " " " left " "
- " 1 " " " " " right " "
- " 1 " " " " " left " "
- Continue taking 1 sliding step with alternate feet leading, only continue to turn clockwise instead of changing direction back and forth. This is the polka turning.
- Do above with partner.

Promenade

Two-four or six-eight meter. Partners, facing in the same direction (usually counter-clockwise). The boy's right arm passes behind the girl and they join right hands. The left hands are joined and extended to the left. Using a shuffle step (walk with a slight knee-bend) couples move around in a circle going counter-clockwise.

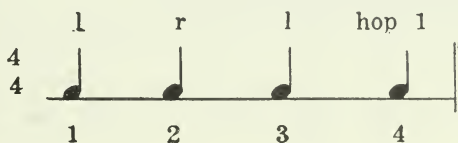
Run

Two-four, three-four, four-four or six-eight meter. Run on left foot (count "one"). Run on right foot (count "and"). Repeat.



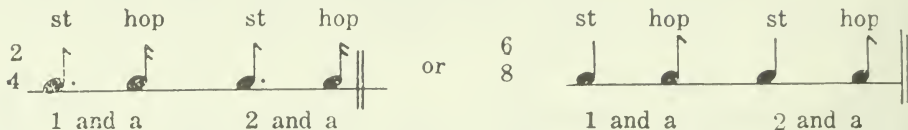
Schottische

Four-four meter. Three steps and one hop in even rhythm. One schottische step to one measure of four-four meter. Step forward left (count "one") right (count "two") left (count "three") hop left (count "four"). Repeat with alternate feet.



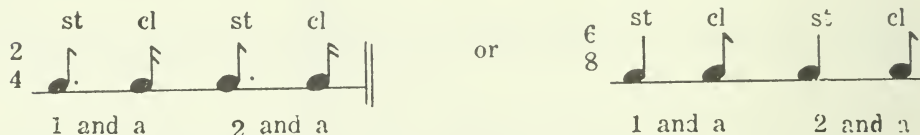
Skip

Two-four or six-eight meter. Step-hop in uneven rhythm. Step on left foot (count "one"). Hop on left foot (count "a"). Repeat with alternate feet, doing one skip to each beat.



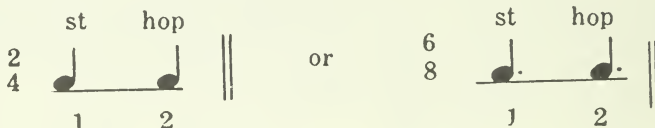
Slide

Two-four or six-eight meter. A step and a leap in uneven rhythm. Step sideward onto left foot (count "one and") leap sideward onto right foot, closing right to left (count "a"). One slide is done to one beat. (Count "one and a"). All steps are sideward, with the same foot leading throughout.



Step-hop

Two-four or six-eight meter. One step and a hop in even rhythm. Step forward left (count "one") hop left, swinging the free leg forward or raising the knee slightly (count "two"). Repeat with alternate feet.

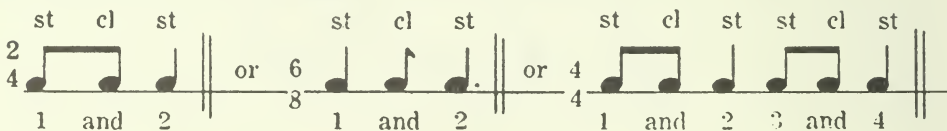


Swing

Two-four or six-eight meter. Partners stand facing in opposite directions so that the right sides are together, and their right feet parallel. Both join left hands. The boy puts his right hand around the girl's waist, so that his arm is inside the girl's left arm. The girl places her right hand on the boy's left shoulder. Both now lean slightly away from each other from the waist up. Using the buzz step, partners swing.

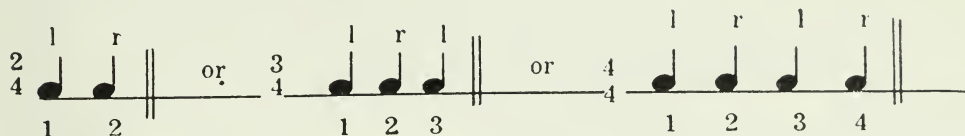
Two-step

Two-four, four-four or six-eight meter. Three steps in uneven rhythm. There is one two-step to one measure of two-four or six-eight and two two-steps to one measure of four-four meter. Step forward left (count "one"), close right to left (count "and"), step forward left (count "two"), pause (count "and"). Repeat with alternate feet.



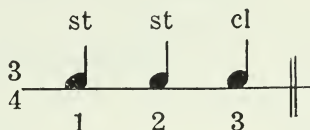
Walk

Any meter. Step on left foot (count "one"). Step on right foot (count "two"). For a slow walk step on every other count.



Waltz

Three-four meter. Step forward left (count "one"), step sideward right (count "two"), close left foot to right (count "three"). Repeat with alternate feet.



Waltz Balance

Three-four meter. Step forward left (count "one"), swing right foot forward, placing toe on floor (count "two"), close left foot to right (count "three"). Repeat with alternate feet.

Waltz with Partner

Three-four meter. In dance position, partners waltz, the boy beginning with a step forward left, the girl backward right, turning clockwise as they progress.

Miscellaneous Terms

Clockwise—In the direction of the hands of a clock.

Counter-Clockwise—In the opposite direction to the hands of a clock.

Corner—Is the girl standing to the left of the boy.

Ring Formation—A single circle facing the center.

Quadrille Formation—Four couples arranged in a square, the boy on the left of the girl. The first couple is the one with their backs to the music (piano). The other couples are numbered to the right.

Single Circle—A single circle facing the center, with the boy standing on the left of the girl.

Double Circle Facing Counter-Clockwise—Partners stand side by side facing CCW. The boy is on the inside of the circle with his partner standing on his right.

Dance Position—Partners face one another. The boy places his right arm around the girl's waist, so that his palm rests under the girl's left shoulder blade. He holds her right hand with his left, with arms extended sideward.

The girl places her left hand on the boy's right shoulder.

Shoulder-Hip Position—Partners face, the boy placing both hands on the girl's waist, the girl placing both hands on the boy's shoulders.

MUSIC FOR THE RHYTHMICS PROGRAM

Note: The numbers in parentheses after each item indicate the reference book number and the page number in the book. Thus (14:9) indicates the book, *Rhythm Time* by Oltz which appears as reference number 14 in the list of references appearing at the end of the Rhythms Section. The number, 9, gives the page in *Rhythm Time* on which appropriate material will be found.

RHYTHMS

Large animals, heavy swings (14: 15)
Jumping, hopping, rope jumping, chopping; giants; heavy swing; push and pull (14: 9)
Skip, slide, gallop; cowboy (14: 6)
Train, change in tempo, walk, run (14: 14)
Swing, etc. (use suggestions accompanying the music) (14: 11)
Soldiers, march (14: 7)
Mechanical dolls; tip-toe walk (6: 24)
Fall-time activity (6: 20, 21) (15: 39) Hallowe'en (15: 45)
Giants; heavy walk (15: 23)
Horses; walk, run, gallop (15: 10, 11)
Light walk; tip-toe (15: 20)
Rabbits; hopping, jumping (15: 20)
Birds (15: 37, 38)
Improvisation for walk, skip and run (1: 33, 34, 35, 36)
Dramatizing meter; one-beat, two-beat, three-beat, and four-beat notes (1: 59, 60, 61)
Swing, sway, skating (1: 24)
Gallop, slide, skip; horses (15: 10)

SINGING GAMES

Here We Go Round the Mulberry Bush (16: 23, 24, 25)
How D'Ye Do, My Partner (3: 85)
Ten Little Indians (3: 138)
Oats, Peas, Beans and Barley Grow (3: 102)
Carousel (3: 128); I See You (7: 20, 21)
The Thread Follows the Needle (13: 68)
Shoemaker's Dance (3: 88); Looby Loo (3: 86)
Jump Jim Crow (12: 22, 23)

FOLK DANCES

Chimes of Dunkirk (8: 1)	Chain Waltz (5: 18, 19)
Danish Dance of Greeting (8: 2)	Row, Row, Row Your Boat (1:2)
Nixie Polka (3: 134, 135)	Pop Goes the Weasel (3: 185, 222)
Rovenacka (3: 186, 187)	Heel and Toe Polka (11: 93)
Hansel and Gretel (3: 178, 179)	Now It Is Christmas Again (5 Bk. II: 12)
Gustaf's Skaal (5: 6)	Swedish Varsovienne (5 Bk. II: 17)
Danish Schottische (5: 3)	Irish Washerwoman (11: 57)
Csebogar (3: 220)	Oh Susanna (11: 66, 67)
Three Blind Mice (12: 36, 37)	Life on the Ocean Wave (11: 54)
Tantoli (5: 18, 19)	Children's Polka (8: 5)
Jingle Bells (12: 12)	Crested Hen (5: 2)
Bleking (3: 218)	Rye Waltz (3: 304, 305)
Naas Marsch (5: 10, 11)	Polka Sextur (5: 26)
Ace of Diamonds (3: 258)	Paul and His Chickens (5: 18, 19)
Seven Jumps (13: 89)	Hinky, Dinky, Parlee Voo (11:64)
Klappdans (8: 13)	Rheinlander Polka (5: 28)
Virginia Reel (12: 72, 75)	

RECORDS

COLLECTIONS AND SETS

1. Bartlett, Ackerman and Moore; *Rhythms and Dances*.
2. Dietrich; *Rhythmic Play*.
An excellent collection of original music for children in Grades I to III. Contains music for most of the locomotor fundamentals as well as play rhythms such as giants, trains, ringing chimes, elephants, airplanes and Hallowe'en goblins.
3. Ford; "Ford Album".
4. Victor; "Record Library for Elementary Schools", (one album for each elementary grade, a good collection containing music for many rhythms).
5. Victor; Set C-36; "Square Dances With and Without Calls" (by Woodhull's Old Time Masters).
6. Victor; Set V-345 "Peter and the Wolf".
7. Victor; Set V.-610 "Hansel and Gretel".
8. Victor; Set V-331 "Pan the Piper".
9. Victor; Set C-58 "Circus Album".
10. Victor; Album C.34 "Swing Your Partner".
11. Book Society of Canada
Album 1; Folk Dances (8 sides).
Album 2; Folk Dances (8 sides).
Album A; Folk Dances (8 sides).
Album B; Folk Dances (8 sides).

SINGLE RECORDS (VICTOR)

- 20151—Pop Goes the Weasel; Norwegian Mountain March.
 20214—Looby Loo; Oats, Peas, Beans and Barley Grow; Needle's Eye; Jolly is the Miller.
 20432—Danish Dance of Greeting; Kinderpolka; I See You: Carousel.
 20445—Sellers Round; Gathering Peasopods.
 35771—Virginia Reel; Plain Quadrille.
 27265—Hodge, No. 1—Quadrille, Figure 1; Hodge, No. 3—Quadrille, Fig. 3.
 36384—(Pattern Dances) Buffalo Gal; Chase Your Partner.
 36385—Darling Nellie Gray; Duck the Oyster.
 36386—Lady 'Round the Lady; Life on the Ocean Wave.
 36400—Oh Susanna (4/4 tempo); Pop Goes the Weasel (6/8 tempo).
 36401—Captain Jenks (6/8 tempo); Wearin' of the Green (4/4 tempo).
 36402—The Girl Behind Me (4/4 tempo); Triple Right and Left Four (6/8 tempo).
 36403—Blackberry Quadrille (6/8 tempo) (Without Calls); Soldier's Joy (4/4 tempo) (Without Calls).
 20447—Joice's Hornpipe; Virginia Reels (Miss McCloud's Reel; Old Dan Tucker; Pop Goes the Weasel).
 20448—Come, Let Us Be Joyful; Broom Dance; Bummel Schottische.
 20449—Little Man in a Fix; The Hatter.
 20450—Klappdans; Shoemaker's Dance.
 20592—Soldier's Joy; Young American Hornpipe; Lady of the Lake (Durang's Hornpipe; Old Zip Coon).
 20638—Quadrille—Figure 3 (Chillicothe; Virginny Shore Quadrille) Figure 2 (Oh Susanna; Arkansas Traveller.)
 20639—Quadrille—Figure 3 (Captain Jenks; Rosin the Bow); Sicilian Circle (Uncle Steve; Mrs. Monroe's Jig; We're on the Road to Boston).
 20806—London Bridge; Here We Go 'Round the Mulberry Bush; Looby Loo; Oats, Peas, Beans and Barley Grow.
 20988—Gustaf's Skaal, Lott'ist Tod.

- 20989—The Ace of Diamonds; Bleking.
 20990—Minuet—Don Juan; May Pole Dance (Bluff King Hal).
 20992—The Wheat; Csebegar; Tantoli.
 21616—The Irish Washerwoman; St. Patrick Day (Irish Jig); Highland Schottische; Highland Fling No. 1.
 21617—Seven Jumps; The Roman Soldiers.
 21618—Hopp Mor Annika; The Chimes of Dunkirk; The Farmer in the Dell; Did you Ever see a Lassie.
 21619—Ribbon Dance; The Crested Hen; Green Sleeves.
 21620—Hewett's Fancy; Turn Around Me; Hansel and Gretel.
 21685—Farandele; Nigarepolska; Sailor's Hornpipe; How D'Ye Do My Partner.
 22759—The Snail; Sally Go 'Round; A-Hunting We Will Go; Baa, Baa, Black Sheep; The Big Gray Cat; Hippity Hop to the Barber Shop; Pussy Cat, Pussy Cat; Ten Little Indians.
 22760—Hickory Dickory Dock; Ride a Cock Horse; Yankee Doodle; Sing A Song of Sixpence; The Thread Follows the Needle.
 22761—Bean Porridge Hot; Dutch Couples; Hey Little Lassie; Seven Pretty Girls; Swiss May Dance.
 Book Society of Canada (88 Richmond St. W., Toronto 1, Ont.)
 101-102—Rhythms; walk, run skip, march, jump gallop.
 103-104—Animal and Toy Rhythms.
 105-106—Play and character Rhythms.
 201-202—Rhythm Combinations.
 203-204—Bouncing Balls, Jumping Rope.
 205-206—Interpretive and Dance Rhythms.

REFERENCES

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2. Horrigan, O. K.; *Creative Activities in Physical Education*; A. S. Barnes & Co., New York, 1929. (Out of print).
3. Neilson, N. P. and Van Hagen, W.; *Physical Education for Elementary Schools*; A. S. Barnes & Co., New York, 1929.
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SECONDARY REFERENCES

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8. Crampton, C. W.; *The Folk Dance Book*; A. S. Barnes & Co., New York, 1944. (Out of print).
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GAMES FOR THE ELEMENTARY SCHOOL

INTRODUCTION

In the elementary grades simple games and rhythms constitute the major part of the physical education program. Basic skills such as running, jumping, dodging, throwing, catching, batting, pushing and pulling are used in a wide variety of play activities, but formal gymnastics and calisthenics form no part of the work at this level. It is natural for children to find enjoyment and release through the medium of games involving chasing and fleeing; and after some degree of skill has been attained rapid progress may be expected. In addition, many lead-up games and activities are used to lay the foundation for participation in highly organized games in later grades.

Game experience should be wide. Children like to repeat favorite games, but it is necessary to learn new games as the year progresses. Some time may be required to establish the popularity of new games.

All games require certain fundamental skills which must be taught and mastered before the game may be played. A period of instruction on basic skills will precede the teaching of the game itself, and use can then be made of such skills in playing relay games or in other similar play patterns.

ORGANIZATION OF THE GAMES PROGRAM

The games in the elementary program are divided into two main groups. The first of these two groups includes the following: Tag or Hunting Games; Relays; Games with Simple Equipment; Integrated Games and Quiet Games. Integrated games are those which are particularly suited for integration with Enterprise activities.

The second group includes informal games which require fundamental skills used in more highly organized games. These informal or lead-up games develop skills useful in playing Baseball, Fastball, Volleyball, Hockey, Soccer, Basketball and Rugby.

TEACHING TECHNIQUES FOR GAMES

Have the objectives clearly in mind.

Take necessary precautions against accidents before each activity is started.

Illustrative diagrams drawn on the blackboard before going to the playground are often a help.

Name the game.

Place the pupils in position for playing.

When giving directions or demonstrating, stand where all can see and hear.

Explain the game briefly.

Demonstrate.

Ask for questions.

Answer questions.

Start the game.

If necessary, stop the game for correction.

Know the rules well, enforce them, be fair in decisions.

Make directions clear, concise and accurate.

Try to have all of the participants active most of the time.

Take advantage of situations arising in activity to teach social attitudes.

Spend as little time talking and as much time playing as is feasible for learning.

Use a clear starting signal, such as, "Ready——Go!"

See that all children improve their performance of the skills used in games. Help children, by group and individual discussions, to analyze their problems, find solutions and test them for use.

Have children stop immediately when the whistle is blown.

Watch for signs of fatigue.

Encourage timid children.

Use the shortest possible method of changing from the formation of one game to the next.

When teaching games of any complexity, give only the most essential rules first, start play, then present additional rules as needed.

Never allow one child to monopolize a game.

Change the activity before loss of interest is evident.

Modify games to suit conditions.

Break up large groups so as to have an optimum number of players for each game.

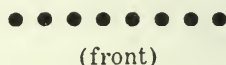
Give training in leadership and followership.

FORMATIONS FOR GAMES

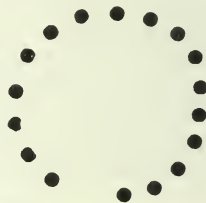
1. File Formation



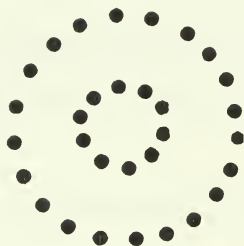
2. Line (Rank Formation)



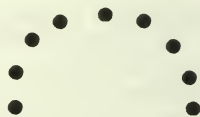
3. Single Circle Formation



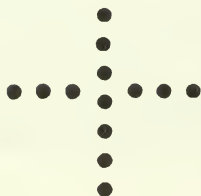
4. Double Circle Formation



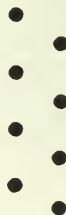
5. Leader and Class (Semi-circle Formation)



6. Spoke Formation



7. Zig-Zag Formation



The number in bold face type appearing first identifies the reference, the other numbers identify the page or pages upon which a description of the game may be found. Thus, (5:21) opposite a game listed means that a description of that particular game may be found on page 21 of Nielson and Van Hagen's *Physical Education for Elementary Schools* which is the fifth reference in the list appearing at the end of the games section. Roman numerals in parentheses refer to the appropriate grade level or levels at which the game may be introduced. Where no Roman numeral occurs the game may be introduced at any grade level within the division.

GAMES FOR GRADES I, II AND III

Tag or Hunting Games

(5: 89—269)

Back-to-Back	Flying Dutchman	
Brownies and Fairies	Forest Lookout	Squirrels in Tree
Double circle		Cross Tag
Flower and Wind	Hound and Rabbit	
(6: 55)—Dare Tag	Spiders and Flies	
(3: 227—269)		
Animal Tag	Garden Scamp	Run, Rabbit, Run
Charley Over the Water	Giant's Cave	Sheep, Sheep, Come Home
Frog in the Sea	Gypsy	The Shepherd and the Wolf
Fox and Farmer	I Have It	Two Deep
(1: 41)—Hunt the Ring	Red Rover	

Relay Games—(The following games are recommended for Grade III only):

(5: 143—144)

Measuring Worm	Step Hop	
(3: 167—211)		
Corner Spry	Heel-hold Relay	Passing Relay
Eskimo Relay	Heel Relay	Stiff Knee Relay
(1: 97—199)		
Bear Walk	Crow Hop	Number Relay
Caterpillar	Duck Waddle	(Straight Relays)
Crab Walk	Kangaroo Jump	Rabbit Hop Relay
	Relay	

Games with Simple Equipment

(5: 97—146)

Bean Bag Passing	Cross Over Relay	Puss in a Circle
Relay (II, III)	(III)	(I, II)
Bean Bag Ring	Dodge Ball	Ring Call Ball
Throw (II, III)	(III)	(I, II)
(3: 200—210)		

Bean Bag Target Relay (III) — Circle Spin Around Relay (III)

Bounce Tag:

The class runs freely around the playground or gymnasium. "It" runs freely among the runners. "It" at his pleasure, bounces the ball calling "Stop" as he does so. At this signal all stand perfectly still in their places. "It" then rolls the ball to the player standing farthest away from him. If the ball hits the player, he becomes "It" and the game continues.

Indian Club Relay:

The class may be divided into 6 or more teams. Each team stands in single file about 4 feet behind an Indian Club. At a signal, the first one in each file runs, takes the Indian Club and places it on a given spot about 15 feet from its original position. Each player runs back, touches the person next in line, and goes to the end of the line. The second player moves the club back to its original position and so the game continues. If the club should fall over, the player must return and restore it to the upright position. The team finishing first is declared the winner.

Skipping Relays:

The class lines up in teams behind a long skipping rope which is held about 1 foot from the ground or floor. At a signal the first one in each team runs, jumps or skips over the rope, touches the goal line, runs back, touches the next player and then takes his place at the end of the line. The team completing these tasks first is declared the winner. Any number of variations may be introduced into this game.

Integrated Games

(2: 133—139)

Chinese Games: Call the Chickens Home; Let Out the Doves; Cat and Mouse.

Japanese Games: Bounce the Ball.

Eskimo Games: Jumping Forward Race; Sand Boy Ball.

Dutch Games: Verlos.

A Birthday for the New Year

The children are asked to remember in which month their birthday comes. The New Year stands in front of the class and says: "I'm a little New Year. I have no birthday. I would like to have a birthday in"
(The New Year names any month of the year.) As he does so, the children whose birthday comes in that month change seats. The New Year runs to secure one of the seats. The runner who gets to the new seat first is the New Year for the next turn. The game continues until all have changed places. If the one who is "It" calls, "Leap Year", the players run back to their own seats as quickly as possible.

Quiet Games

These are suggested for use in the classroom, at parties, or wherever a quiet game can be used.

(5: 96) Changing Seats

(6: 347—356)

Airplane

Automobile Race

Bingo (II, III)

Button, Button

Going to Jerusalem

I say "Stoop"

Knock, Knock

Stationary Hide-and-Seek

Simon Says

"Thumbs Up"

(4: 82—168)

Concealed Words

(II, III)

Ducks Fly

Fill Ins (III)

Find the Ring

Fruit Basket

Hangman (III)

How Do You Like .

Your Neighbors?

Poor Pussy

She Comes, She Comes (II, III)

Word Making

(III)

GAMES FOR GRADES IV, V AND VI

Tag or Hunting Games...

(5: 170—315)

Dare Base (VI);
Poison (VI)

Fox and Geese
(VI);

Oyster Shell;

(3: 225—259)

Barley Break (VI)
Circle Ball
Duck on the Rock
Fox's Tail

Goal Duck on the
Rock
Last Couple Out
(VI)

Run Sheep Run
Soccer Tag
Spud
Three Deep

(1: 9—48)

Centipede Tag
Chain Tag

Crocodile Tail Tag
Jump the Slipper

Rabbits in Their
Burrows
Stunt Tag

Relay Games

(1: 98—116)

Arm Lock Relay
Chicken Hop Relay

Dumb Bell Push
Relay
Head Ball Relay

In and Out Files
Relay
Pick-a-Back Relay

(3: 174—208)

All Up and Down
Relay
Automobile Relay
Catch, Throw and
Set Relay
Circle Passing Relay

Circle the Post
Relay
Human Croquet
Relay
Jump the Stick
Relay
Loop the Loop
Relay

Over the Border
Relay
Pogo Stick Relay
Spin Around Relay

(5: 215—253)

Bull Frog Relay

Shuttle Relay

Zig Zag Bounce
Ball Relay

(5: 198—231)—Bean Bag Target Toss, Potato Race (V), Progressive
Dodge Ball (IV)

(6: 96—112)

Bean on the Head
Relay
Bombardment

Double Newcombe
Elimination Dodge
Ball

Post Ball
Stride Ball Relay
Stride Ball Shooting
Relay

Quiet Games

(4: 70-165)

Adverbs
Buzz and Fizz-buzz
Categories (VI.)
Charades
Cities
Earth, Air, Fire and
Water

I Went to Paris
Jacob and Rachel
Jumbled Sentences
Number Change
Opposites
Pack my Trunk for
Klondike

Rock Scissors, Paper
Spin the Platter
The Country Grocery
Store
The King's Dinner
The Minister's Cat
Twenty Questions
World Lightning

(6: 349)—Coffee Pot

INFORMAL ATHLETIC GAMES

In introducing such games as soccer, volleyball, basketball and baseball, the player finds mastery simplified if he has had previous experience in the fundamental skills necessary to play these games. For example, the child may learn to dribble a soccer ball or kick it with some accuracy in simple activities before any attempt is made to play soccer. Therefore, it is advisable to approach any game by teaching some simple activity that contains one or more of the fundamental skills of the highly organized game which is to be enjoyed in subsequent grades. This method of using purposeful and enjoyable activities in addition to drill is suggested as being preferable to use of drills alone.

FUNDAMENTAL SKILLS

Soccer Skills

The fundamentals of soccer are:

Dribbling—Dribbling consists of advancing the ball with light taps of the feet. The inside of the foot is generally used, although change of direction can be made by using the outside of the foot.

Kicking—The force is transmitted by the foot which meets the ball at the instep. The ball should be kept low.

Passing—The pass is made with either foot, the ball going to another player. The pass is made sideward using the foot opposite to the direction the ball is to go.

Stopping—Stopping is done with any part of the body except the arms and hands. As the contact is made the body gives slightly to cause the ball to stop rather than to bounce.

Volley Ball Skills

Serving—It is best to teach the underhand serve. Strike the ball with the heel of the hand from waist height.

Serving with assist—The server hits the ball part way to the net. It is put over the net by another player.

Returning—The ball should be returned over the net by striking it with two hands, the hands being below the waist with fingers pointed downward or above the waist with fingers pointed upward, according to the level at which the ball is contacted.

Basketball Skills

Passing—Passing is done with one hand from either side and with two hands from overhead, from chest level and from a low level.

Basket Shooting.

Receiving.

Guarding—This term refers to measures taken to prevent an opponent from passing to another player or shooting for a basket.

Baseball and Fastball Skills

Pitching—All fastball pitching is underhand.

Throwing.

Catching—To catch a ball above the waist have the fingers pointed upward. To catch a ball below the waist have the fingers pointing downward.

Fielding—To field a grounder, if possible run in to meet the ball. Catch it with hands close together with the fingers pointing downward. To field a fly ball get well under it, preferably a foot or two beyond where it will fall as it is easier to step forward to meet it than backward. The catch is made with hands close together, the fingers pointing upward.

Base running—Run on every hit at full speed. When over-running first base turn to the right and return to the base. Be sure to touch each base. At second and third base keep contact with the base unless trying for the next base. When circling a base swing to the right about ten feet before reaching it.

Hockey Skills

Skating—(a) Stops, starts. (b) Turn right, turn left. (c) Skating backwards.

Passing; Receiving; Shooting; Goal tending.

INFORMAL ATHLETIC GAMES FOR GRADES I, II AND III

Baseball and Fastball Lead-up Games

All Run.

Number of players, 10: Equipment, soft ball or bean bag

A circle is drawn on the ground or floor. All the players take their places in the circle. One holds the ball and when he throws it into the air all the other players run in any direction as far as they can. The thrower remains in his place, and catches the ball, and as he does so he cries "Stop"! All the players stop at once. The thrower then throws the ball at one of the players. If the player is hit he takes the place of the thrower. If no player is hit they all go back into the circle and the same thrower tries again.

Ball in-the-hole

Number of players, 10: Equipment, soft ball or bean bag.

When the game is played out of doors a hole is dug in the ground for each player and a soft ball is used. Inside, circles are made on the floor and bean bags used. All the players stand 10 or 20 feet from the holes. One (the thrower) tries to get the ball into a hole. He tries until he succeeds. The player whose hole the ball went into runs away and all the others try to catch him. If caught, he is thrower for the next round. If not caught after a reasonable time the original thrower throws again.

Number Ball:

Number of players, 10: Equipment, inflated ball.

The players are numbered, mixed up and formed in a circle about 40 feet in diameter. The person who is "it" stands in the middle of the circle, tosses the ball into the air and at the same time calls a number. The player whose number was called must run forward and catch the ball before it has bounced more than once. A player who gets the ball in time tosses it the next time. One who misses rejoins the circle.

Hot Potato:

Number of players, 10: Equipment, ball or bean bag.

Players stand in a circle with three to five feet between them. A ball is given to one player. It is then tossed from player to player in any order desired. The fun comes from throwing the ball across the ring or reversing direction suddenly. A player who misses the ball must sit down. The player who remains standing the longest wins.

Shooter:

Number of players, 10: Equipment, tennis ball.

Two bases are marked 30 to 60 feet apart. Midway between them, and at right angles to an imaginary line connecting them, are placed a shooter and his helper. The shooter should be 30 to 45 feet from the base line. Players are chosen for shooter and helper (catcher) and the remaining players line up in single file behind one of the bases, as for a relay. One

player at a time from the file runs across to the opposite base and back to the back of the file. The shooter tries to hit him below the waist with the ball. The next player then makes the trip. It might be well to change the shooter and helper after each round.

Three Holes:

2 to 10 players: Equipment, small ball.

This game is played by rolling a small ball into holes in the ground. Three holes are made in a straight line at a distance of 6 to 15 feet apart. Six to fifteen feet from Hole No. 1 and at right angles to it a line is drawn. The first player stands with his heel on the line and rolls his ball into Hole No. 1. If successful he puts his heel in Hole No. 1 and rolls his ball to Hole No. 2. He then rolls to Hole No. 3. If successful he turns around and rolls ball into Hole No. 2 and then No. 1. To win the game he must again start at the line and successively put the ball into Hole No. 1, 2 and 3. Whenever a player's ball fails to get into a hole, he leaves it where it lies and lets the next player start. The next player has the choice of aiming for the hole or for his opponent's ball, the latter being a desirable play if it lies in a position that makes a shorter roll than his own. Having hit this ball he then rolls from that position to the hole. If he fails to hit the hole or the ball, his ball must lie where it stopped and the next person takes a turn.

Volleyball Lead-Up Games

Balloon Ball:

Number of players, 10: Equipment, toy balloon.

This game is played with a toy balloon, the object being to bat it with the hand over a cord as a ball is played over a net. A rope is stretched across each of the two ends of a room, six feet or more from the floor and a few feet from the end walls. Players are in two groups, each guarding the rope at its end of the room and trying to score by batting the balloon over the rope at the opposite end.

Rules:

- (1) No personal interference allowed.
- (2) The balloon is batted only with the open hand.
- (3) No player may bat it twice in succession before another player has touched it.

Two points are scored for each goal made. The game may be won on gaining ten points, or on the highest score at the end of a fifteen minute period.

Variation: Balloon Volleyball (Play as volleyball over a rope or net. Use simple rules given above.)

INFORMAL ATHLETIC GAMES FOR GRADES IV, V AND VI

Baseball and Fastball

Tomball:

Number of players, 9: Equipment, softball and bat.

Tomball is played like softball, except there are no foul balls and a batter becomes a base runner the moment his bat touches the ball, no matter where it goes; so the fielders must be stationed so as to cover all the balls touched. Also a runner is retired if a ball is,

- (a) caught on the first bounce;
- (b) held on any base ahead of him;
- (c) thrown on his path between bases.

One Old Cat:

Number of players, 6: Equipment, softball and bat.

Only one base besides home plate is used. There is one batter, a catcher, a pitcher, a 1st, 2nd and 3rd fielder. The batter is out when he strikes three times, or when (a) a pitched ball is struck at and caught on the fly or first bounce by any player; (b) a fly or foul is caught. When a hit is made the runner must run to first base and back to home before the ball is returned to the catcher. When a batter is put out the other players move up in rotation to bat, and the batter becomes the 3rd fielder.

Two Old Cats:

Number of players, 9 or more: Equipment, softball and bat.

Three batters are used as well as all bases as in baseball.

Hand Baseball:

Number of players, 10: Equipment, basketball or soccer ball.

Played on a baseball diamond—baseline distance thirty-five feet or less. Distance from pitcher to home plate—fifteen feet. The pitcher pitches with an underhand motion and the batter strikes with his fist or open hand. The runner may be put out with a thrown ball which hits him. Stealing bases and bunting are not allowed.

Long Base:

2 teams, three to ten players on each.

Requires a home-plate, a pitcher's box thirty feet away, and a long base, 3 feet by 6, thirty feet beyond the pitcher's box, in a straight line. Every hit is fair, and the runner must at once run to the long base, and remain there or return home. So long as there is one player at bat the rest may remain on the long base. All these may return home on a hit, each one if arriving safely scores one run. If a runner leaves the long base he cannot return to it unless on a caught fly. A batter continues at bat until he hits a ball. A runner is out when (a) a fly ball he hits is caught; (b) a baseman holds the ball, with one foot on either base toward which the runner is running; (c) a runner is tagged off base by a fielder holding the ball; (d) a runner is hit while off base by a ball thrown by an opponent. After three outs the teams change places.

Triangle Ball:

6 or more players, two teams.

The home plate consists of a triangle three feet each way with one angle toward the pitcher's box. The only base, first base, is twenty feet from home base. A softball is used.

The catcher functions as a backstop only. The fielders stand where they choose. The batter hits the ball, runs to first base and returns home immediately. When a fielder fields a ball he must throw it to the pitcher who must then try to throw the ball into the home plate triangle before the runner arrives there. The ball may be rolled or thrown at the triangle but it must touch the ground inside the triangle, thus putting the runner out. If the runner reaches home first he scores one. After three put-outs the teams change sides.

Baseball Throw and Catch:

Number of players, 4: Equipment, baseball.

Four bases are located at the corners of a ninety foot square as in a regular baseball diamond. Use a smaller square for younger players. Four players stand on these bases, the one on "home base" being the one to score. He throws a baseball to the player on first base, who catches it and im-

mediately throws it back to him. The home baseman catches the ball, throws it to second, catches the return and throws it to third, who throws it back to him. Each of the four players thus throws and catches, but the home baseman scores the inning if he makes the complete round of throws and catches successfully; he then continues with other rounds until he misses. A misplay loses the inning, and all four players rotate; number 3 goes to home base for the next inning, number 2 to third base, etc. Any baseman missing the ball must recover it and throw it from his base. The ball is good if it can be caught by both hands with one foot touching base.

Volleyball Lead-Up Games

Curtain Ball:

Number of players 10 to 100, two teams.

The game is played on a court or gymnasium with a curtain or fence between the two opposing teams thus preventing them from seeing each other. An umpire is placed at the edge of the curtain where he can keep score. The ball is thrown back and forth over the partition and should be caught before it touches the ground. If it is not caught the opponents score 1. The ball may be thrown over any part of the partition.

Dead Ball:

Number of players, 10 to 60: Equipment 1 to 3 balls or bean bags.

Players are scattered around the classroom or on the playground. The leader puts the balls in play by tossing them one at a time upward so that they land in different parts of the room. The players, without leaving their positions, try to catch the balls and throw them in same way to other players. Any player who misses the ball or is hit by one is "dead" and must retire from the game. Game continues until only one player remains.

Keep-Ball:

Number of players, 20 to 40.

Any number of teams may play as there is no interplay. Each team stands in its own court and has its own volleyball. Each group begins play by one player serving the ball to one of his teammates. The ball is then volleyed from one player to another, each player calling the number of his volley. When the ball hits the floor, a player or an obstacle, or is out of bounds, it is dead and must be served again. The team scoring the longest series wins.

Volley Bounceball:

The net in volley bounceball is four feet high; the court, ball, and serve are the same as for regular volleyball. The return may be played on the fly or on first bounce. The ball may be played with the hands or with any part of the body above the hips. If it hits a player below the hips, it is a dead ball, and the point is lost by the side whose player was hit. With the low net, there is opportunity to drive the ball toward the legs of players, and so win a point. The ball may not be bounced over the net, but must cross it directly from the body of a player. Scoring is as in volleyball.

Hand Batball:

The two goal lines are drawn 150 feet apart. Draw a short service line for each team 50 feet from the goal line, midway on the imaginary lengthwise line centering the field. The players are divided into equal teams, any number of players on a team. They take any positions they please in opposite halves of the field, facing each other. One team takes the ball—a volleyball, soccer ball, or sport ball. One member of the team stands on the serving line, and with his fist or open hand bats the ball into the opponents

territory. The opponents attempt to catch the ball. The player securing it bats it back into the opponents' territory from which it is in turn batted back. The ball is always batted from the deepest point it reaches. The team which first bats the ball over the opponents' goal wins.

Ten Volleys:

Two teams of an equal number of players compete, any number of players being permissible on a team. At a signal, the player who is given the ball first bats it to a teammate, who bats it to another, and so on. The object is to volley it ten times before the other side can touch it. It must not touch the floor. In rotation, as the players bat it, each calls out the number below ten that his stroke counts: "one", "two", "three", and so on. The opponents try to intercept the ball and start their own sequence of ten volleys. Whenever the ball touches the floor, the count stops and must start from "one" again. A player who has volleyed the ball may not touch it again until it has touched another player or object, but not the floor. The team wins which first completed ten volleys.

Hockey Lead-Up Games

Broom Ball

Playing Area: regulation hockey rink with regulation lines. Number of players on team: six to ten.

Rules: same as hockey but use judgment in calling off-sides.

Periods: three fifteen minute periods, or shorter if desired.

Goals: use hockey goals.

Ball: regulation volleyball, or size 5 soccer ball. A rubber ball is best.

Broom: ordinary broom.

Penalty shots: the shot is taken 15 feet from the line marking the defensive zone nearest the goal.

Equipment: players wear overshoes, rubbers or running shoes.

Teams should wear some form of identification. Only the goal keeper can catch, kick, throw or ice the ball without penalty.

Variation: Play broom ball in a marked-off area on the playground or in the gymnasium.

Shinney:

Playground, yard.

Shinney is an old favorite of boys for informal play. It is essentially the same as field hockey, but of low organization. A field of any convenient size may be used with the side lines and end lines designated. The game may be played with a hard rubber ball or any ball not larger than a baseball; it is commonly played by boys with a tin can or block of wood. Regular hockey sticks are ideal, but boys usually prefer to use a crooked stick.

The game is started by placing the ball in the center of the field between two opposing players as in field hockey. After the ball is in play, it is knocked down the field toward the opponents' goal. There are no offside rules as in hockey. It is an unwritten rule of the traditional boys' game which is played without officials, that one must "shinney" his own side, that is, one must be facing the goal toward which he is advancing the ball when he attempts to pass the ball. Otherwise the offending player may be cracked on the shins by his opponents' stick. One point is scored each time the ball crosses the opponents' goal line.

Shinney Hockey:

This game standardized the ever-popular game of shinney and combines it with some of the features of hockey.

Field: The game may be played indoors or out. The court is 100 feet long, and 50 feet to 75 feet wide. A basketball court may be used. Mark a

section of each end line five feet long, midway between the side lines, for the goals—this is done by marking two lines five feet apart, each two feet long and at right angles to the end line.

Equipment: Shinney sticks or light-weight field hockey sticks and an ice-hockey puck are used. For informal play a wooden puck may be substituted.

Teams: Five to ten players may play on a team. Seven is recommended.

The Start: The puck is placed in mid-field. Two players, one from each team, face each other with the puck between them; all other players of their teams are behind them. They place their sticks on the ground a foot back from the puck, raise and touch the sticks over the puck three times and then attempt to hit the puck toward their goal or to a teammate.

Object: The object is to hit or pass the puck over the five-foot goal line and to prevent the opponents from scoring.

Fouls: The following are fouls:

1. Failure to "shinney your own side" as in shinney. This means that one is not permitted to hit the puck when facing in the opposite direction from the goal over which his team is attempting to put the puck.
2. Hitting or tripping an opponent with the stick or shoving an opponent.
3. Raising or swinging the stick above the level of the hips.
4. Handling the puck with the hands, or stopping it, or playing it with the feet.

Penalties: A player on the side fouled takes the puck out of bounds at the point nearest to the spot where the foul was committed and tosses it in to a teammate. The toss may not go over five feet and no opposing player may be nearer than five feet.

Scoring: One point is scored each time the puck legally crosses the goal line.

Length of game: Two methods are followed, depending on the preference of the teams: (1) the team scoring ten points first wins; (2) four five-minute quarters, with two minutes' rest between the first two and the last two, and five minutes' rest between the halves.

Floor Hockey:
Gymnasium.

Floor hockey is an indoor game designed to teach the fundamental skills of ice hockey without the use of ice. It is in reality a standardization of shinney.

Floor: The full floor of the average-sized school gymnasium is used.

Goals: The goals are seventy-two inches long and six inches high, inside dimensions.

Equipment: A regulation ice-hockey puck may be used but a floor hockey practice puck is much to be preferred. It has a hole in the center and as a result is lighter and has greater resiliency.

A lighter stick than the ice-hockey stick is needed.

Teams: Teams are composed of six players: goalkeeper (located in front of goal), right and left guards (occupying the middle line), and center, right and left forwards (occupying the front line).

The start: The game is started by dropping the puck in the center of the floor between the sticks of the opposing center forwards. If preferred, either of the following methods of putting the puck in play may be used

instead: (1) centering off as in field hockey, (2) placing the puck on the floor with sticks of two opposing players firmly against it.

The Play: The play follows the general play of ice hockey. The rules should be kept as simple as possible. The following points should be noted:

1. The puck may be stopped by any part of the body, but may not be carried, held, knocked forward, or kicked. The goalkeeper may kick the puck away from his goal as a defensive move.

2. No player shall raise his stick above his hips or throw it along the floor. Charging, tripping, kicking, or pushing an opponent shall not be allowed, and a player shall be ruled off the floor for such tactics.

3. No player may lie, sit or kneel on the floor in front of his goal, or place the full length of his stick on the floor in front of his goal.

4. For infringement of the above rules a player shall be dropped from the game for a period of one, two or more minutes, no substitutes being allowed to take his place.

5. If the game is stopped by the referee except at the end of a period, the play shall be resumed by dropping the puck between the sticks of two opposing players at the point where it was last played.

6. In gymnasiums where obstructions such as apparatus and stall bars may cause the losing of the puck, the referee stops the game, recovers the puck, and resumes play as designated under Rule 5 above.

Scoring: In all games one point is scored by a team each time the puck passes through the opponents' goal.

Hockey Keep-Ball:

The players are divided into two teams, the members of a team being marked so that they can be clearly distinguished. The area should be limited. The game starts by centering a ball; and thereafter each team strives to keep the ball in its possession, and prevent the other side from obtaining or keeping it.

Hockey Ten-Passes:

This is a hockey adaptation of ten catches. Teams are divided and clearly marked. Each player has a hockey stick. The games start with centering, and the object is as in hockey keep-ball; except that the first player on a side who passes the ball to a teammate calls "one", the next "two", and so on until 10 is reached; or until an opponent gets possession of the ball and starts a sequence which reaches 10.

Soccer Lead-Up Games

Soccer Dodge Ball (5: 161)

Soccer Keep Away (5: 201)

Square Soccer (5: 202)

Kick Ball (5: 332)

Line Soccer (3: 403)

Soccer Center Ball (3: 224)

Basketball Lead-Up Games

End Ball (5: 153)

Captain Bull (5: 193)

Six Hole Basketball (1: 200)

Net Ball (5: 243)

Ten Trips (3: 208)

Catch, Throw and Sit (3: 209)

Rugby Lead-Up Games

Catch and Throw and Squat (3: 208); Football Center Pass (3: 44); Throwing Shuttle Relay (3: 206).

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TUMBLING, STUNTS, SELF-TESTING ACTIVITIES, AND INDIVIDUAL ATHLETIC EVENTS INTRODUCTION

These activities, above all other in the Physical Education Program, tend to develop skill, strength, self-confidence and determination. Through them, the child begins to be aware of and to evaluate his own achievement, and to take pride in improvement. He will take great interest in keeping his own record of advancement in these activities. This phase of physical

education requires little equipment, and is the ideal beginning for the most awkward child. It also points the way to more advanced work in all lines of physical education.

It is very simple to stimulate an interest in these activities. The child is ever eager to respond to the challenge "Can you do this?" and the success that the average child achieves in the fundamental stunts and self-testing activities is most gratifying to him. They are simple-appearing movements, but practice brings marked improvement which the pupil himself can see very readily.

The value of this section of Physical Education lies in the development of the true competitive spirit—that of striving to better one's own record, and to surpass standard achievement.

OBJECTIVES

To develop in the pupil:

1. A keen kinesthetic sense involving the balance centers
2. Fast reactions and adjustments.
3. A sense of courage, confidence and determination in attempting new stunts.
4. A desire for self-testing.
5. A sense of timing and co-ordination.
6. An appreciation for the intricacies of tumbling movements and the related mechanical laws.
7. Balance, power, agility and flexibility.

TIME ALLOTMENT

While the stunts and tumbling activities can be conducted as well outdoors as indoors, they are much better adapted than many other sections of the course to indoor situations with limited space. Therefore, it is advisable to reserve them for rainy days in the autumn and spring, and the winter season. This is particularly true of the ungraded schools and those with inadequate indoor play space.

AGE AND GRADE PLACEMENT OF THE STUNTS

It is very important that the teacher understand the effect of individual differences of pupils' abilities and interests upon the mastery of stunts. A few well co-ordinated children in Division II, or even in Division I, will master with ease stunts and especially tumbling feats ordinarily graded for junior and senior high school pupils. Such pupils should not be restricted to the material assigned to their Division. On the other hand they should not be encouraged to develop their interests and talents in this field at the expense of other parts of the course of studies, which may be able to contribute more directly to needed aspects of their total development.

The pupil must not be made to feel inferior because he cannot master a stunt. The value of this section of the course lies in the self-testing quality. Any pupil, no matter how handicapped by physique or co-ordination, can measure his improvement as compared with his own previous efforts. Under no circumstances is the body of material in this section to be considered an amount necessary to be covered during a specific period of school life.

RECORDS

Many ways of keeping records of achievement will occur to both the teacher and the pupil. Stars of achievement on a wall chart when a stunt has been mastered, individual diaries showing dates of achievement, dates of betterment of own record are a few of the methods which may be used.

Some type of record should be kept, for the value of these activities lies in the self-confidence inspired in the pupil by the sense of achievement. Some examples of record forms are given below:

Class Record

Pupil	Forward Roll	Backward Roll	Buck Jump	Head Stand
Joe	*	*	*	
Mary	*	*		
etc.				

Individual Records
Mastery Sheet

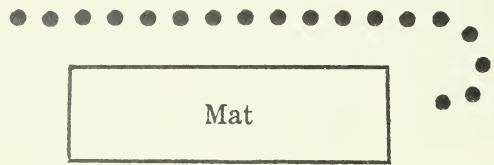
Activity	Practice Begun On	Mastery Achieved On
Forward Roll	Sept. 10	Sept. 18
Backward Roll	Sept. 11	
Buck Jump		
Head Stand etc.	Sept. 10	

Improvement Record

Activity	Date:	Date:	Date:	Date:
Standing	Sept. 12	Sept. 14	Sept. 16	
Broad Jump	5' 2"	5' 5"	5' 9"	
Running High Jump	Sept. 14	Sept. 18		
etc.	3' 9"	3' 10½"		

ORGANIZATION OF CLASS

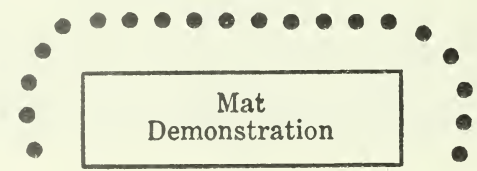
Line up according to height, in single file, the line forming a J, the smallest pupil at the head of the mat, the tallest well away from the side of the mat.



X Teacher

“Warm up”, having the class either follow the leader or do any stunt they wish, twice round.

Have class sit “like Indians” in a semi-circle well back from the mat for demonstration and teaching of new stunt.



TEACHING PROCEDURES

When demonstrating, explain first what you are going to do, and then do it at its natural speed. Then discuss various aspects of the activity with class, drawing attention to placing of various parts of the body. Repeat the stunt as slowly as possible, and then once more at the usual speed. Now call up first pupil, calling attention of the rest of the class to correct placing of head, hands, etc.

If you use a pupil to demonstrate, choose one who seems to relax naturally. Show movements of the activity, assisting the pupil as well as giving oral directions.

All pupils should be assisted by the teacher in new movements. No pupil should perform without assistance until he has demonstrated his ability to do so without difficulty.

Tumbling activities should be carried on only when the teacher is standing by the side of the mat ready to give assistance. Serious accidents may result if this rule is not respected.

Insist that each pupil wait until the preceding pupil is clear of the mat before starting.

Mats should be laid out, hung or rolled under the teacher's supervision to prevent soiling or damaging. Children may wear clean rubbers or soft slippers, but on no account allow a child on the mat in his shoes. Hard shoes will cut the mat very quickly.

STUNTS, TUMBLING AND BALANCE, GRADES I, II AND III

Jumps—Hop, step and jump; three standing hops; jump and reach, etc.

All-fours—Moving in any direction on hands and feet; then hands stationary; then feet stationary.

Double hop, step and jump—One hop up, one hop forward, step and jump with well-flexed knees.

Duckwalk—Deep knee bend, hands on knees or hands behind back to form duck's tail; walk.

Crab walk—Squat position; reaching backward, place hands flat on floor, head and back in a straight line.

Bicycling—Lie flat on back, raise legs, knees straight, toes pointed; place hands under hips and raise legs and hips until "standing" on shoulders, move legs as though pedalling a bicycle.

Frog jump or hop—Deep knee bend, hands on floor; move hands forward, then bring feet to outside of hands on a jump, kicking out legs behind on jump.

Wheel barrow—Two children, one standing with back to the other; front pupil places hands on mat, back pupil picks up other's legs, at ankles, or at the knees, depending upon size.

Rabbit hop—Deep knee bend, hands on floor; hop high and forward landing on and taking off from "all-fours".

Side-roll—"Hands and knees" position with elbows stiff, roll sideways, onto back, maintaining all-fours position and continue over until starting position is reached; elbows act as springs during course of roll.

Rocker—Lie face downward; grasp ankles behind; rock body back and forth; strong arch in back must be maintained.

Crow walk—Full knee bend, hands on hips; move forward in a series of hops, keeping the heels together.

Step-hop—Step weight on left foot; hop on left foot as right leg is swung forward and across to left, passing under left foot; repeat, hopping on right foot.

Squat walk—as duck walk, only knees closed and kept close to chest.

Duck balance—(or Tip Up)—Crouch at full knee-bend, placing hands on the mat, bent elbows inside of and pressing against knees; lean for-

ward, slowly placing weight on hands until feet are clear of the floor; look forward, head up and point toes backward.

Forward roll—Crouch position, knees and feet close together; place hands flat on the mat outside and ahead of feet, elbows bending outward; keeping head well bent, back well rounded, give a little spring and roll forward onto neck and back; grasp ankles or knees while coming up to standing position.

Backward roll—Stand, back to mat, drop to squat position, roll backward keeping knees and head close together, and placing hands behind shoulders to aid in completing roll; stand erect with a spring.

Measuring worm—Lie flat on stomach, place hands flat on floor under shoulders; straighten arms raising body keeping body straight from head to toes; with hands stationary and knees stiff, bring feet up by very small steps as close to hands as possible; then keeping feet stationary, move hands forward by little "steps", knees stiff, until starting position is regained.

Neck stand—Lie flat on back, raise legs with knees straight and toes pointed; place hands under hips; push hips up until "standing" on shoulders; keep legs vertical and hips well tucked in; upper arms should be flat on the mat with fore-arms at right angles to them.

Cartwheel—Stand with left side to the mat, feet astride arms raised at sides. Swing left arm over head bending trunk away from mat. Swing left arm and trunk sideways toward the mat. This will pull the right foot off the floor. As left hand strikes the mat the left foot comes off the floor. Continue the circle sideward, feet spread and overhead, supporting the body on right hand, then right foot; then on both feet to erect position.

Bear dance—Squat with one leg under body, other extended forward. Quickly change position of feet, keeping back straight and arms extended in front to keep balance.

Chinese get-up—Two persons sit on floor back to back, arms locked, knees bent, feet flat on floor; stand from this position.

Russian dance exercise (Russian Rabbit)—(see Bear dance)—In this stunt, extended foot should not touch ground, arms should be crossed.

Extension back roll—(Buck Jump)—Sit on mat, legs outstretched; rock body back and forth a few times, raising legs off the mat, keeping them at right angles to the body, to gain momentum for the jump; then roll back onto shoulders at the same time placing hands flat on the mat behind the shoulder; straighten arms as the body becomes perpendicular raising head off the mat into what should be a momentary hand stand; then land on feet straightening to attention.

EVENTS AND CONTESTS OF THE RUNNING TYPE

(Reference—Mason and Mitchell; pp. 167, 168)

Sprints—(Grade I. up)

It is suggested that the standard distance for use in Grades I and II be 20 yards for races, and for Grade III. the distance be increased to 30 yards. In Grades I., II. and III. it is undesirable to emphasize competition in these events. Therefore technicalities of form in starting and running should not be stressed, beyond the requirements of good Body Mechanics (See Constructive Physical Education).

Novelty Races

Many of these must first be taught as stunts before using them for competition (Grade I up).

All-fours Race—The runner travels on hands and feet.

- Backward All-fours Race—As all-fours race, but travelling backward.
- Crawling Race—Thirty feet maximum distance. The child crawls on hands and knees. It is not permitted to rise off the knees to the toes.
- Eskimo Race—Distance thirty feet. Feet are held together, and the knees are kept stiff. Movement is a rapid series of toe springs.
- Heel-hold Race—The runner bends forward, grasps his left heel with his left hand and his right heel with his right hand, and runs.
- Heel Race—The child runs on the heels, keeping the toes off the ground.
- Heel-to-Toe Race—The child advances by placing the heel of the advancing foot against the toe of the back foot on each step. Maximum distance twenty feet.
- Hopping Race—As Sore-toe Race, except that the raised foot is not held.
- Sideways Rolling Race—Maximum distance, thirty feet; much less in Grade I. The child lies on the floor parallel to the starting line, and rolls to the finish line. Teachers must use judgment as to the surface to be used, and the dress of the pupils.
- Sore-toe Race—The child raises one foot forward, grasps the toe with both hands and hops to the finish line.
- Stiff-knee Race—The knees are kept stiff while running.
- Toe-Hold Race—The child runs while grasping his right toes with his left hand, and his left toes with his right hand.
- One-leg Race—As Hopping race, except that the raised foot is held with both hands behind.

EVENTS AND CONTESTS WITH EQUIPMENT

(Reference—Mason and Mitchell, pp. 16-24)

Roller Skating Events

These events are suitable where sufficient numbers of the pupils are equipped with skates, and where suitable skating areas are easily available. Where a school is not adequately supplied with playground space, by arrangement a section of sidewalk might be used. If the school possesses a paved area this might be used.

The events listed are probably suited to Grade III and up.

Backwards race	Single-skate coast for distance
Coast for distance	Straight-away race
Obstacle race	Tandem race
Potato race	Traveller's race
Single roller-skate race	Zigzag race

Scooter Races

It is very unlikely that interest in these events would persist beyond Division I. They are, however, a distinct possibility where facilities are limited.

Backward	Sitting
Kneeling race	Standing race
Pushing (in pairs)	Zigzag

Coaster Wagon Races

The remarks made about Scooter Races apply here.

- Pushing race (pairs)
- Slow race (wheels must keep turning)
- Straight race (normal one-foot push)

ROPE JUMPING AND SKIPPING

(Reference: Rogers et al: *Rope Skipping*)

To the child in Grade I, the challenge is the stunt of jumping over a rope at the correct instant. By Grade III, he looks upon it as a continuous activity in which he jumps to a rhyme and performs more unusual and difficult variations.

The teacher may find it helpful at the start to turn the rope. Children must learn to watch for the moment when the rope hits the ground—that is the correct instant for the rope to slide under the feet. Children should be taught to jump on the balls of the feet and push the body straight up, not just to bend the knees and lift to feet. They should strive for a low jump, not a high one; just high enough for the rope to slide between the feet and the ground.

In the rope-jumping class there should be an individual rope for everyone, and a long rope for every five pupils. Ordinary sash cord should be used, with a knot in each end to prevent unravelling. Heavier cord is better for accurate swinging, and it lasts much longer. For the long ropes use three-eighths inch rope.

Rope skipping is an activity which encourages self-management, self-expression, and self-improvement. A high degree of motor ability, excellent timing, precision of movement, co-ordination, perseverance and concentration is required in order to reach efficiency.

Rope skipping makes an attractive drill for exhibition. The addition of smart costumes and gaily colored ropes to routines of precision makes a good item in any program.

Individual Rope

1. Turn rope forward, jump on toes of both feet.
2. Turn rope forward, jump on toes of right foot.
3. Turn rope forward, jump on toes of left foot.
4. Turn rope backward, jump on both feet.
5. Turn rope backward, jump on right foot.
6. Turn rope backward, jump on left foot.
7. Turn rope forward, jump first on right foot, then on left.
8. Turn rope backward, jump first on right foot, then on left.
9. Turn rope forward, progress forward in a run.
10. Turn rope backward, progress backward in a run.
11. Turn rope forward, progress forward in a skip.
12. Turn rope backward, progress backward in a skip.
13. Turn rope forward, on the odd count ordinary jump, on the even count cross hands in front of body making a loop.
14. Turn rope forward, hold one leg high, knee straight, toes pointed, jump on other foot. This is usually done on alternate feet, so that a forward kicking action is obtained.
15. As above in 14, except that the raised leg is kicked backward.
16. Combine 14 and 15. Each leg should swing forward then backward before bringing the other leg into action.
17. Turn rope forward, jump with feet spread sideways, then together.
18. Turn rope forward, jump with feet spread forward and backward.
19. Turn rope forward, rocker, leap forward on one foot, then backward on the other foot.
20. Click handles of rope together or clap hands each time the rope is jumped.
21. Double jump forward. The pupil makes two jumps to each turn of the rope. One jump is made while the rope is overhead.

Individual Rope, Partners Jumping (One Turning)

1. No. 1 turns rope forward, No. 2 runs in, faces his partner, and both jump.
2. Hold two ropes shoulder width apart and same height from ground. Jumpers jump first rope, then second rope.
3. Same as 1 but one turner sends a "wave" along the rope. (Make it "wiggle" like a snake.)
4. Same as 2 but each turner sends a "wave" down the rope in his right hand.
5. Same as 1 but turners swing rope back and forth near ground. Students jump the rope.
6. Build a house. Rope is held a few inches above the ground. Each time all the jumpers complete a trial, the rope is raised higher.
7. With arms stretched sideward hold two ropes—the rope nearer the children is held low—the other rope is held higher. Students jump low rope and run under high rope.
8. Run through "revolving doors". (When rope is turned forward towards jumpers it is called front door. When it is turned backward away from jumpers it is called back door.)
 - (a) Run under rope—front door.
 - (b) Run through front and back doors—(when running through back door student must make one jump).
 - (c) Run in (front door) jump once—run out.
 - (d) Increase to any number of jumps.
 - (e) Run in back door—jump once—run out.
 - (f) Increase to any definite number of jumps.

PUSHING, PULLING AND BUTTING CONTESTS

(Reference: Mason and Mitchell, pp. 101, 102)

Cock fighting	Hopping tug	Squat tug
Goat butting race	Pull over	

SKATING CONTESTS

(Reference: Mason and Mitchell, pp. 554, 555)

Backward race	One-skate race	Straight race
Flg race	Skateless race	Tandem race

SLEDDING

(Reference: Mason and Mitchell, pp. 557, 559)

Broom-sled race	Push and coast	Sled pulling race
Coast for distance	Skate and sled race	Sled swimming race

SNOW CONTESTS

(Reference: Mason and Mitchell, pp. 562, 564)

Snowball throw for accuracy	Snowball rolling contest
Snowball "twenty-one"	Snow modelling contest

GRADES IV, V AND VI

STUNTS, TUMBLING AND BALANCING

(References: Neilson & Van Hagen; McClow and Anderson:
La Porte and Renner)

Ankle Throw—(Grade VI)—This feat consists in tossing some object over the head from behind with the feet. A bean bag or basket ball is held firmly between the feet. With a sudden jump the feet are kicked backward so as to jerk the object into an upward throw, which should

end in its curving forward over the head. It should be caught as it comes down in front.

Balancing Test—(Grade V up)—A standard balance beam 12 feet long and 2 inches wide may be used, or a 2"x4" plank set on the 2" side. There is no time limit in this event. Two trials are allowed. Test One—the child starts from the center of the beam, walks forward to the end and without turning walks backward to center, makes a quarter turn, and balancing with toes on beam makes a deep knee bend, coming to a full squat on heels. Rising, the child completes the turn, walks forward to the end of the beam, makes half turn and walks to center of beam. Test Two—a book about 5 inches by 7 inches with stiff board covers, is carried on the head throughout the above test. Girls' hair should not be arranged specially to assist in balancing the book. Test Three—besides balancing the book, the contestant must keep the hands on the hips throughout the test, and make three deep knee bends in succession in place of one.

Centipede—(Grade IV up)—Any number of individuals from two up can take part. All stand facing the same direction, one behind the other. The rear boy gets down on all fours (hands and feet, not hands and knees). The next one ahead gets down on hands only in front of the first, wrapping his legs around the first boy's waist from above. Each succeeding boy does the same thing. The feet, instead of being crossed underneath, should be bent back to cradle the insides of the feet on the buttocks of the supporter. When the centipede is built to the desired length, the whole affair "walks" forward, all keeping in "step" with the hands.

Coffee Grinder—(Grade IV up)—With right hand on ground, arm stiff, body extended, without sagging, head well back, walk around in a circle using arm as a pivot. Repeat with left arm as a pivot.

Dive—(Grade IV up)—This is merely a forward roll with an extended take-off, and should be learned as such. Commence from standing position, with almost no leap, gradually extending take-off to greater height and distance. Jump off both feet. Break fall with hands and arms. Duck head, and roll on neck and shoulders. Keep chin on chest, and heels close to buttocks. Throw head well forward to come up to stand. There are two types of dive, once the learning stages are past.

Dive for distance: Keep the head up as long as possible with safety.

Dive for height: Jackknife the hips up high and keep the head down after the height is reached.

Spotting: The teacher must spot at this age level. The head and neck are the vulnerable points. Kneel at the side of the spot where the hands will strike the mat, and be ready to reach in one hand to tuck the head under and turn the performer into a roll if he tends to drive his head directly into the mat. Discourage beginners from attempting too much height or distance until correct habits are firmly established. Discourage fast running approaches on the same basis.

Elbow Dip—Place hands flat on floor inside of knees. Extend body backwards in a straight line, toes on the floor. Now remove left hand from floor, and turn body slightly so that the weight of body rests on right hand, elbow stiff. Keeping body straight, dip right elbow and pick up with teeth pieces of paper, eraser, or some object held between thumb and index finger of right hand. In teaching, instruct pupil to place left foot on top of right and use left arm for balance.

Elephant Walk—(Grade VI)—Two students face each other. No. 1 grasps No. 2 at the hips. No. 2 jumps and locks his legs high on the hips of No. 1. He then drops backward and works his head, shoulders and arms between the legs of No. 1. No. 1 then drops forward onto his hands. No. 2 straightens out his arms, lifts his chest as high as possible and looks forward and up. Both persons hold these positions and No. 1 walks forward rapidly. A small child may be added to enjoy a rolling ride. He sits astride the hips of No. 1.

Head Stand—(Grade IV up)—Draw or imagine an equilateral triangle on the mat. Place hands on two points and forehead on third point of triangle. The fingers should point forward and slightly in, while the weight should be centred more toward the forehead than the center of the head. Walk the hips up as high as possible with a straight back. One toe should be quite close to the hands, and the other leg almost straight. Swing the straight leg up first, using a spring from the bent one. Arch back evenly, locking hips and knees and pointing toes. The weight should be more toward the hands than the head.

Spotting: Stand or kneel to the side or rear (by inverted position of balancer) and assist by catching ankles. When balancer wishes to dismount, spotter transfers grasp to hips, allowing him to bring feet down gently, one at a time.

Dismounts: (a) Bring feet down gently, one at a time, bending at the hips; (b) Forward roll: First tuck the chin toward the chest. When the upper spine is contacting the mat, double the knees toward the chest gently; (c) When mastered, the fish flop makes an interesting recovery.

Head Stand, Roll Over Kneeling Back—(Grade IV up)—One boy takes a position on the ground (mat) on his hands and knees. A second boy from the side throws his hands to the ground near the first boy, and turns a forward roll over the first boy's back. The boy underneath should raise his back slightly just as he feels the first boy going over him. This stunt may be used as preliminary training for the hand-spring. Children must be taught to lock the elbows and keep the head back.

"Head-in-hands" Balance—(Grade IV up)—This is performed essentially as is the head stand. The forearms are laid on the mat with the palms up, little fingers touching and elbows spread to form a "V". Place the forehead in the cupped hands. In dismounting by the roll method be very careful to tuck the chin toward the chest first. This stunt should not be attempted until the head stand has been mastered.

Headspring—(Grade V up)—This stunt is best learned from a folded mat. (The ordinary mat is best prepared by folding three or four times, so as to form a flat surface on both the bottom and top of the roll. It is then stable and safe.) The headspring can be learned from a standing start, or from a very slight run and jump to double takeoff. Place forehead and hands on mat, in same position as if attempting a hand stand. Keep back and legs straight, but flex hips very decidedly, allowing the buttocks to lead the body over off balance. As the balance point is well passed, extend hips forcibly, swing legs straight over, and push hard with the arms, taking the strain off the neck. Beginners will need to land with both hips and knees well bent. This is the squat landing, and is quite legitimate. More advanced performers will arch or "beat" so vigorously as to land almost in standing position. These must be cautioned, however, to take the landing shock by bending slightly at the knees, rather than at the hips.

Spotting: At this age level, spotting must be done by the teacher. Kneel on one knee at the end of the folded mat. Assume the pupil to be approaching from the right side. The right palm is placed in natural position under the pupil's left bicep. The hand then grasps the pupil's left upper arm firmly. The left hand may assist the pupil at the neck, shoulder or back, as seems necessary. The right hand should retain the grasp until the pupil has definitely regained balance in the landing. Many pupils turn through the landing position to fall on their heads in a second turn. The spotter must at all times be prepared to move with performer, to follow his movements without forcing them while providing the safety required in the learning stages.

The pupils will soon wish to dispense with the folded mat, performing on the flat mat, on grass, etc.

Handspring—(Grade V up)—The headspring should normally be learned first. This stunt may well be learned over a folded mat, but if so, the arms should be rather bent. When learned or transferred to the flat mat, every attention must be directed to locking the elbows. Use a short run with a skip or scuff on the last step. Throw arms down (flexing at hips) and place hands near take-off foot. Kick back leg up as hands are going down. Look straight ahead as long as possible. Push hard with arms as legs snap over. Arch back well and bring feet back under to land. Beginners will need to land in a squat position; more advanced performers will land almost erect, but must be cautioned to take shock by bending the knees rather than the hips.

Spotting: This is similar to that used in the headspring.

Note: The take-off here is called the single take-off as contrasted to the double take-off used in the dive of the headspring.

Hand Stand—(Grade VI)—Start with the hands on the mat shoulder width apart, and the shoulders well ahead of the hands. Look straight ahead;—keep the head up throughout. See directions for the head stand for foot and leg action in mounting to the balance. Control balance in the following manner: Press down with the finger tips and raise the head, when going over too far. Drop to heel of hand, bend elbows, and lower head, when falling back toward starting position. Hold an evenly rounded arch, with the hips and knees locked. Point the toes.

Dismounts: (a) To return to starting position—bring one foot down at a time; (b) When overbalancing on a hard surface, quarter turn the head, shoulders and body either direction, so as to be able to bring the feet down either together or one at a time in a forward (toward the face) direction; (c) Duck the head, lower gently to the shoulders, and do a forward roll.

Spotting: See directions for this under "Headstand".

One of the best ways to master the handstand is to station yourself from one and half to two feet from a wall, and kick up into the balance with your feet against the wall. Then gently kick your feet free one at a time to catch the balance.

Horizontal to Perpendicular—(Grade V up)—Lie flat on the back and fold the arms. Now get up to standing position without unfolding the arms.

Horizontal Balance, or Swan—(Grade V up)—Supporter lies on back with feet in the air. Balancer stands facing supporter, at his hips. Supporter places his feet in abdomen of balancer, and clasps balancer's hands. Balancer then raises legs backward, head and shoulders forward, and arms sideways to form a gracefully arched horizontal

position. When proficiency is gained the hands may be unclasped, supporter placing his on the mat by his sides, and the balancer raising his gracefully sideways and slightly forward or backward as demanded by the balance.

Heel and Toe Spring—(Grade VI)—Draw a line on the floor. Place the heels against this line, bend down and grasp the toes with the fingers underneath the feet and pointing backward toward the heels. Lean forward slightly to get an impetus, and jump backward over the line. Try jumping forward in the same way.

Human Fly—(Grade VI)—From push-up position with feet against the wall, walk up wall with feet to a hand stand facing wall.

Heel Click—(Grade V up)—From standing position, jump into the air, click heels together once or twice and land standing.

Knee Dip—(There are three styles)—(Grade IV up)—

1. Stand at attention. Raise right arm sideways for balance. Raise left foot backward bending left knee, grasp left foot at the instep with the left hand. Bend right knee until the left knee touches the floor lightly. Straighten right knee. Execute with other leg.
2. Stand at attention. Raise left knee upward clasping both hands at the ankle of the left leg. Bend right knee deeply. Straighten right knee. Execute with other leg.
3. Stand at attention. Raise left leg and arms forward. Bend right knee deeply. Straighten right knee. Execute with other leg.

Knee Spring—(Grade VI)—No. 1 lies flat with his knees drawn up but his feet on the floor. No. 2 runs, and placing his hands on the knees of No. 1 does a hand spring. As he goes over No. 1 assists by bracing **the back of the one jumping**. This helps to give momentum and also acts as a safety measure. For spotting, see "Headspring" and "Handspring" explanations.

Leap Frog and Forward Roll—(Grade IV up)—One player bends over and with knees slightly bent, places the hands on the knees or on the mat. The other runs, jumps off both feet, placing his hands on the first boy's back, and leap-frogs over him, landing on both feet. He does a forward roll immediately after landing.

Jump the Stick—(Grade V up)—Hold a stick with both hands in front of the body. Jump over the stick without letting go of it or touching it with the feet. Jump back. Try to go back and forth rapidly several times. Limber up the legs before trying by pulling them up to the chest several times.

Stooping Stretch—(Grade IV up)—Place both heels against a line, and about one foot apart. With a piece of chalk held with both hands stoop forward, with knees straight, and mark the floor as far back as possible. The hands are stretched backward between the legs. Regain the erect position without removing the feet from the line or touching the floor with the hands. If impossible to touch the floor with both hands on chalk, try with either right or left hand.

Series of Forward Rolls—(See Forward Roll)—Many pupils will at once proceed to this as soon as they have mastered the single forward roll, but it need not be emphasized until this stage. It is important in learning that each roll of the series be commenced in correct starting position. Many children clasp their ankles and leave the hands there at the beginning of the next roll. There is great danger of injury to the head or neck if this is done.

Sit on Shoulders—(Grade V up)—Partners stand as if to start the Thigh Stand. Front (top) man stands astride; bottom man bends forward, puts his neck under the other's crotch, and puts his hands on his own knees. Top man sits back on shoulders of bottom man, who lifts with straight back and head up, pushing on his own knees. When erect, he tucks top man's ankles behind his back under his arms. Various positions of bottom man's legs, and both pairs of arms, may be assumed.

Sitting Balance—(Grade VI)—Partners stand one behind the other, facing the same direction. Bearer lies on his back with his feet up, and knees bent toward his chest. Top man backs in astride the other's hips, and sits on the feet. The toes should just reach the buttocks, with the heels midway along the thighs. Bottom man then pushes him aloft to straight-leg position. Top man raises his legs to horizontal with toes pointed, keeps his trunk upright, and assumes various arm positions.

Standing High Kick—(Grade VI)—A disc or tin pan is suspended from the ceiling, or from an arm projecting from a wall with facilities for raising and lowering the disc. The disc is lowered to the height of the waist. The pupil stands about a leg's length from the pan. He kicks the pan with either foot. After all have had a chance, raise the pan two or three inches. Two trials are permitted when the first attempt has been unsuccessful. One foot always remains on the ground. It is permitted to rise on the toes but never to leave the ground.

Sack of Wheat—(Grade VI)—Two boys stand facing each other. No. 1 bends forward and places his head against the stomach of No. 2. No. 2 grasps No. 1 around the waist, lifts him up onto his own shoulder, and releases his hold, No. 1 drops on his feet behind No. 2, facing in the opposite direction.

Stand on Shoulders—(Grade VI)—Partners stand facing, and take left hand-shake grasp. Both raise right hands, palms away from themselves, and take right hand-shake grasp, with little fingers uppermost. Top man then walks around bottom man's left side to stand behind him. Bottom man squats low, to get his left thigh as close to horizontal as possible. His right foot should be about shoulder width to the side, and somewhat behind the left. Top man steps on bottom man's left thigh as close to his body as possible, with his left foot, and steps up on the right shoulder with his right foot. Top man smoothly stands erect, pressing the insides of his ankles against the sides of the bottom man's head, and his toes against the upper part of bottom man's chest. Bottom man steadies him by guarding the calves well up toward the knees. Both assume an erect position.

Spotting: It is most important to have a spotter standing to the back and side.

Dismount: Bottom man must first release his grasp of the top man's calves. Top man then jumps down forward, landing with sufficient knee-bend to absorb shock.

Shoulder Knee Hand Stand—(Grade VI)—Bottom man lies on back, knees flexed, feet on mat. Top man stands at other's feet, placing hands on bottom man's knees with fingers pointing down the bottom man's thighs. He then places his shoulders in the bottom man's hands, and straightens his elbows so that the bottom man may easily take the weight. Top man then kicks up his feet into the balance, in the same manner as already described under "Headstand". He must keep his head up, looking the bottom man in the eye. Bottom man's fingers and thumbs should be parallel, i.e., the thumbs not spread away from the fingers.

Dismounts:

- a. Allow top man to go on over into handspring dismount. Spotters must assist in this, spotting in the same manner as for the headspring or handspring.
- b. Return one foot at a time to the starting position.

Turk Stand—(Grade V up)—Raise the arms at side horizontally. Cross right foot over left; sit down Turk fashion. Stand up again without touching hands to floor.

Thigh Stand—(Grade V up)—Partners stand one behind the other, facing the same direction, the heavier child behind as “bearer”. Bearer places feet about shoulder width apart, squats somewhat while still keeping feet flat on the floor, and grasps partner by the hip bones. Top man reaches back to grasp wrists of bearer, and places one foot on bearer’s thigh, with the ball of the foot just above the knee. He then jumps slightly and places the other foot similarly on the bearer’s other thigh, moving carefully to catch the standing balance. Bearer’s wrists being released, he transfers his grasp, one hand at a time, to legs just above the top man’s knees. Bearer holds body erect or leans slightly back from the hips, with arms straight. Top man is erect, with slight arch (chest and stomach forward). His arms may be at his sides or extended sideways or upwards.
To dismount, top man jumps lightly down. Bottom man must release grasp.

Triple Roll—(Grade VI)—Three boys get down on their hands and knees with their sides to each other, and their heads all in the same direction. No. 1 is in the middle and starts rolling sideways to the left toward No. 2 who is about five feet away. As No. 1 rolls up to No. 2 the latter leaps upward, over, and comes down on the left side of No. 1, who has rolled under him. No. 2 rolls toward No. 3. In his turn No. 3 leaps upward, over No. 2, and rolls towards No. 1, who has stopped his roll and is back on his hands and knees. No. 1 then jumps up and over No. 3, lands on his side and rolls toward No. 2 who repeats his first performance. This process is repeated over and over as rapidly as possible. It is an excellent exhibition event and is strenuous exercise.

Upstart, Hands at Shoulders—(Grade VI)—Lie on back, flex thighs, bringing feet back over the head with buttocks high. Place hands on mat above shoulders, fingers pointed toward them. Simultaneously extend the legs, kicking up and then drawing the feet well under the buttocks, pushing away hard with the hands, head and shoulders, arching the back, landing on the feet in a stand.

Spotting: Place hand under the shoulder and lift.

Wooden Man—(Grade V up)—One pupil lies on his back on the mat; the other stands at his head, bends forward, clasps both hands behind the first one’s neck, and raises him to a standing position.

Variations:

- a. Here the lifter clasps under the other’s head instead of the neck.
- b. The first one lies face downward; the lifter clasps his hands under the forehead. (This last position can cause strain, so do not expect nor insist upon success).

EVENTS AND CONTESTS: RUNNING TYPE

Sprints

(Reference: Neilson and Van Hagen, p. 209),

Grades IV and V—50 yards.

Grade VI —75 yards.

Animal Imitation Races

(Reference: Mason and Mitchell, pp. 168, 169).

Bear-walk race	Gallop race	Reverse-crab race
Crab race	Kangaroo-jump race	Seal race
Frog-jumping race	Lame-dog race	Snake-walk race
Elephant race		

Novelty Races

(Reference: Neilson and Van Hagen, pp. 207, 248).

Alternate Hop Race

Hobble Race

(Reference: Mason and Mitchell, pp. 9-13, 173-186).

All-up Indian club race	Potato race No. 2
Back-to-back race	Rope-Skipping race
Barrel-rolling race	Sack race
Base-running contest	Shoe scramble
Book-balance-on-head race	Siamese twins race
Broom-riding race	Sit-in-hoop race
Dressing or equipment race	Somersault race
Hoop-rolling race	Stilt race
Obstacle race	Tire-rolling race
Paper-walking race	Wand race
Potato race No. 1	William Tell race

CONTESTS OF RIDING TYPE

Stilt Events

(Reference: Mason and Mitchell, pp. 13, 15).

Backward stilt race	Straight stilt race
Obstacle stilt race	Trick stiltting
Stilt events in circular court	Zig-zag stilt race
Stilt events in rectangular court	

Bicycle Events

(Reference: Mason and Mitchell, pp. 19, 21).

Candle race	Potato race	Spearing the ring
Plank ride	Slow race	Speed race

ROPE JUMPING AND SKIPPING

(See Programs for Grades I, II and III.)

Jump and reach Running high jump

JUMPING CONTESTS

(References: Mason and Mitchell, pp. 27, 29. Neilson and Van Hagen, pp. 212, 250, 251).

Hitch kick	Standing double high jump
Running broad jump	Standing high jump
Hop, step and jump	Standing leap and jump
Running double broad jump	Three standing broad jumps
Standing broad jump	

OTHER CONTESTS

Chinning (Pull-up)

(References: Mason and Mitchell, pp. 99, 101. Neilson and Van Hagen, pp. 207, 208, 248. Seefeld, pp. 168.)

Badger Pull (dog collar)
Chinese pull-up
Collar pull
Half level and toes to the bar
Horizontal ladder travelling
events

Leg lifts (caution until muscles
decreasing lumber curve
developed)
Leg tug-of-war
Push-up
Rope climbing
Sit-up
Tractor pull

Tilting

(Reference: Mason and Mitchell, pp. 295, 298, 300, 302).

Are you there, Mike
Arm-lock wrestle
Balloon bursting
Cats on the fence
Dragon's mouth
Duck fight

Hand wrestle
Hat boxing
Hop fight
Indian wrestle
Kangaroo fight
Pillow fighting

Ring wrestle
Shoulder shove
(girls)
Sparrow fight
Tire wrestling
Twist the broom-
stick

Twist the Broomstick—Two pupils face each other, grasping a broomstick overhead, horizontally. They then back away, pull down, and each attempts to hold so firmly that the stick turns only in the other's hands. A mark of some sort on the stick, or the broom straws if a broom is used, will indicate the winner.

Goal shot (hockey) for accuracy—**Puck Shot for Accuracy**—Mark a line with twine or dry snow across the ice, parallel to the goal and 20 feet from it, (in front). Let a skater pick up a puck, skate to the shot line and shoot the puck into the goal. Every shot made is a score. 6 to 10 tries may be made. No score is counted when the skater cuts across the shot line.

(Reference: Mason and Mitchell, pp. 558, 559).

Sled centipede race

Chair sled race

Crawl Through Stick—(very popular with slender pupils.) Pupil stands erect, with a wand (at least 5 feet long) held behind his hips, horizontally, in both hands, with palms forward.

(a) Without releasing grasp he brings the wand up behind, over the head, and down in front. A sort of "dislocation" action of the shoulders is needed. The wand is now horizontal in front, with the hands twisted to retain the **grasp**.

(b) He brings his right foot around the end of the wand, in front of his wrist, and down between the wand and his body, while balancing on the left foot. He then crouches down with a side-bend to the right, and pulls the wand back down over his head, shoulders and right side of the rump with the left hand. He then stands erect, with the wand and hands in their original (starting) position, except that the left leg is forward over the wand. This is the half-way point in the exercise.

(c) The pupil then brings his left leg back over the wand, and places his right leg forward over it.

(d) He then bends and crouches to the left, placing the left hand and end of the wand back between the legs. With the right arm he takes

the wand up over the left side of the rump, over the back and shoulders and head. To do this he must tuck the right elbow between the bar and his body. He then removes the left foot from the "trap", and stands erect, with the bar in front, horizontal, hands again twisted to grasp.

(e) He then takes the bar up, back over the head and down to the original starting position.

N.B. It is fun doing this stunt for speed to a stop watch. Six seconds is excellent time.

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CONSTRUCTION PHYSICAL EDUCATION INTRODUCTION

The field of physical education is divided into two separate programs—the constructive or preventive program, and the reconstructive or corrective program. Correct body mechanics at the elementary school level is the basis of both the constructive and reconstructive programs. The correct mechanics of fundamental positions and activities (such as standing, running, throwing, etc.) should be well understood by each child, and time should be given to the practice of these activities. The use of correct body mechanics by every elementary school child is necessary for his total optimum development.

CONSTRUCTIVE PROGRAM

The teaching and practice of correct body mechanics for the fundamental positions and activities in the constructive program follow the given organization:

1. Check lists for each of the fundamental positions or activities.
2. Integration of the correct body mechanics for the fundamental positions and activities into the physical education program for the elementary school.

Fundamental Positions and Activities

Standing	Quick Stopping
Sitting	Jumping and Hopping
Walking	Climbing
Climbing stairs	Hanging
Descending stairs	Balancing
Pushing and Pulling	Throwing
Lifting and Carrying	Catching
Reaching	Striking
Running	

Check lists should be extensively used by both teacher and pupil, first as a teaching technique with pupil checking pupil, and second as a means of evaluation with teacher checking pupil. When using the check list as a teaching technique the teacher should help the pupils not only to make proper judgments but also to interpret the meaning of the questions in each check list.

	Grades	
	I-III	IV-VI
STANDING		
Are you standing on the balls of both feet?
Are you standing tall?
Is your whole body relaxed?
Are your knees turned out slightly?
Is your head held high?
SITTING		
Are both of your feet flat on the floor?
Are you sitting very tall?
Is your whole body relaxed?
Do you bend forward only at the hips when working at table or desk?
Are your hips against back of chair?
Is your head held high?
Do you push with rear foot when rising from the chair?
Is your trunk held straight but relaxed when rising from the chair?
Do you bend your knees and hold your body weight over rear leg when lowering to the chair?
Is your trunk held straight but relaxed when lowering to the chair?
WALKING		
Are you standing very tall?
Do you touch your heel first?
Do you push with your toes?
Is your weight held evenly over both legs?
Do your arms swing in opposition to your legs?

CLIMBING STAIRS

Are you standing very tall?
 Is your foot placed flat on the stair?
 Do you push with the toes of your rear foot?
 Do you lean slightly forward at the hips?
 Do you move smoothly?

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DESCENDING STAIRS

Are you standing very tall?
 Is the ball of your foot and then your heel placed on the step?
 Do you bend your knees?
 Do you move smoothly?

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PUSHING AND PULLING

Are your hands (or shoulders) placed near the center of the object?
 Do you bend your legs slightly?
 Do you straighten out your legs as you move forward?
 Are you pushing or pulling in the direction that you wish to move the object?

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LIFTING AND CARRYING HEAVY OBJECTS

Are your feet spread?
Are you squatting close to the object?
 Is the object held against the hips?
 Do you push with your feet when you stand up?
 Is your trunk held straight?

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REACHING

Are you standing very tall?
 Are you standing close to the object to be reached?
 Are both of your arms overhead?

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RUNNING

Are you pushing hard with your toes?
 Are you leaning forward?
 Are you running on the balls of your feet?
 Is your head held high?
 Are you driving hard with your arms?
 Is your body relaxed as you run?

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QUICK STOPPING

Are your feet spread?
 Are your knees bent?
 Is your body weight on your rear leg?
 Are your hips low?
 Do you turn to the side slightly?

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JUMPING

Are your feet spread?
 Are your legs and body bent?
 Do you whip your arms forward as you jump?
 Do you bend your knees as you land?
 Is your body weight on the balls of your feet?
 Do you straighten your legs and push with your toes?

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	Grades I-III	Grades IV-VI
CLIMBING		
Do you pull with your arms?
Is your grip tight?
Do you push with your legs?
Are you climbing slowly?
Are you well balanced?
HANGING (ARMS)		
Are your hands separated?
Are you holding tightly?
Are your arms straight?
Is your head held up?
Are your body and legs relaxed?
BALANCING		
Are your feet apart?
Is your body crouched?
Are your eyes open?
Do you use your arms when necessary to keep balance?
Are your body segments properly aligned?
UNDERARM THROW		
Is your body relaxed?
Do you swing your throwing arm back before you swing it forward?
Do you step forward as you throw?
Do you follow through with throwing arm and body?
OVERARM THROW		
Is your body relaxed?
Are you standing with one foot ahead of the other?
Is your shoulder moving as you throw?
Is your weight on your forward foot as you throw?
Do you get a whipping action with your elbow and wrist?
Do you extend your throwing arm after the throw is made?
Do you step forward as you throw?
CATCHING		
Is your body behind the object?
Are your hands in cupped position?
Do you "give" with your arms and body when you catch?
Do your fingers tighten around the object as you make the catch?
Do you keep your eye on the object?
STRIKING		
Is your body relaxed?
Do you keep your eye on the object?
Is your weight on your forward foot as you hit the object?
Do you contact the object squarely?
Is your arm and body straight after striking the object?

INTEGRATION OF CORRECT BODY MECHANICS INTO THE PHYSICAL EDUCATION PROGRAM

The correct body mechanics of fundamental positions and activities are the basis of every activity in the physical education program. Teacher and pupil should be aware of the importance of these body mechanics in the program.

When developing correct body mechanics at the primary level (Grades I to III), the teacher should integrate the practice of correct body mechanics through the activities which are listed below in order of greatest worth. This order is determined by age-group interest and the contribution made by each activity to the development of proper body mechanics.

1. Mimetics and story plays
2. Rhythmic activity.
3. Play gymnastics and novelty stunts.
4. Games.

The same principles hold true at the higher elementary level (Grades IV-VI), the teacher should integrate the practice of these body mechanics through the following activities which are listed in order of greatest worth:

1. Games.
2. Play gymnastics and stunts.
3. Rhythmic activity.
4. Mimetics and story plays.

The teacher should consult the other sections of this Bulletin in order to select the specific activities to be used.

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10. *Posture From the Ground Up*. Metropolitan Life Insurance Company.
11. *Straight from the Start*. State of California, Department of Public Health Bureau of Maternal and Child Health, 760 Market Street, Room 739, San Francisco 2, California.

FILM AND FILM STRIPS

(Obtainable from Audio-Visual Aids Branch, Department of Education)
Films:

T.67, Care of Feet. 16 mm black and white.

Film Strips:

P. 78, Care of Feet.

P. 913, Your Posture Good or Bad.

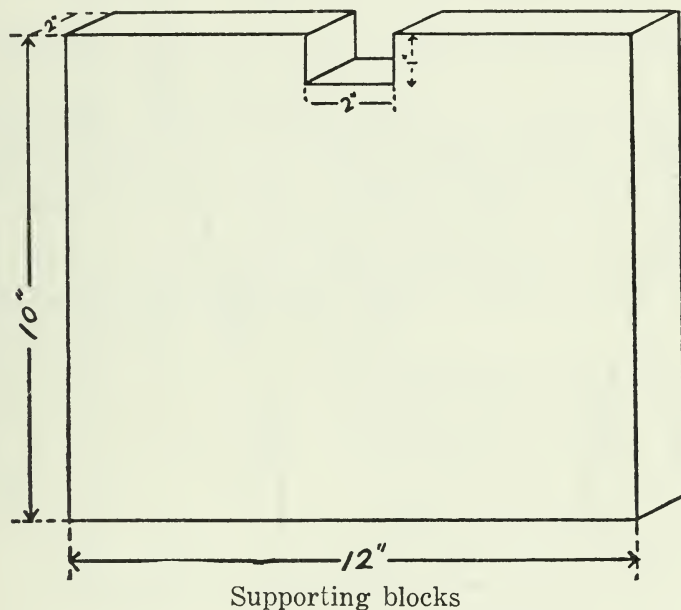
P.50, Straight and Tall.

Dwight Posture Model (pressed board), 17 inch size. Philip A. Aspinall, 222 Beacon Street, Boston, Mass.

APPENDIX

DIRECTIONS FOR MAKING PHYSICAL EDUCATION EQUIPMENT

Balance Beam—A child walks from one end of the beam to the other trying to keep his balance. It consists of a board 2"x4" eight or ten feet long set on edge in three blocks of wood. The top edge of the beam should not be more than 12 inches from the ground. It may be less.



Side view of Balance Beam assembled

Balls—Lay the pattern over the material which has been folded double, the folded edge flush with the bottom (straight edge) of the pattern. Cut the material leaving about one-quarter inch of material around the outside of the markings; this allows for the seams. To calculate the measurements of the cover pattern for any size of ball use the following method:

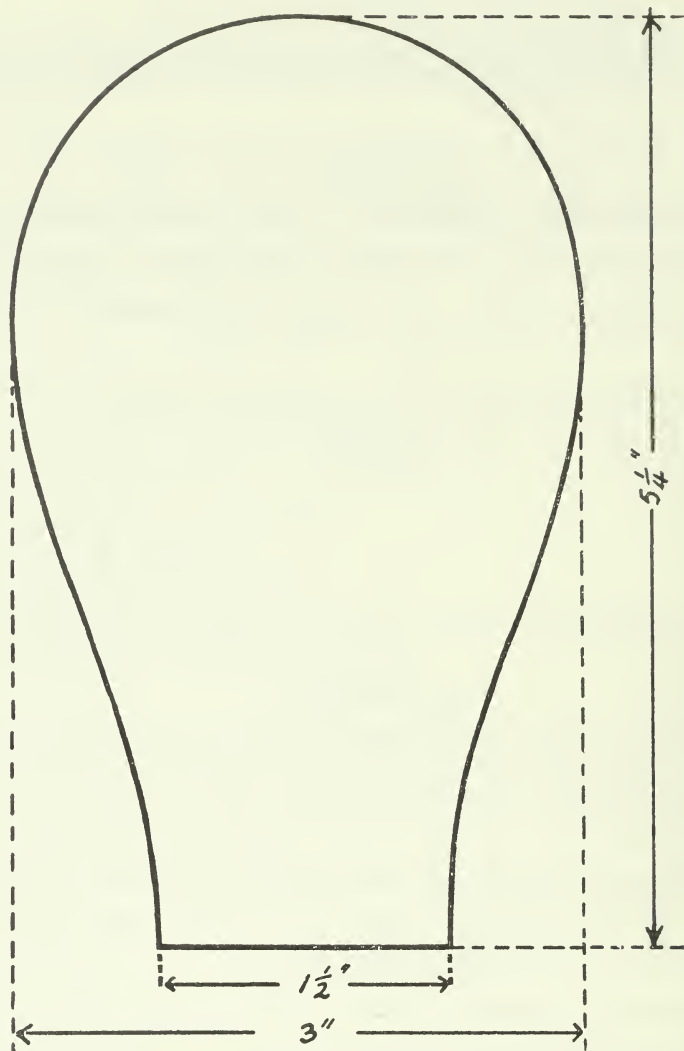
Width of pattern at widest part— $\frac{1}{4}$ circumference of ball.

Width of pattern at base (narrowest part)— $\frac{1}{8}$ circumference of ball.

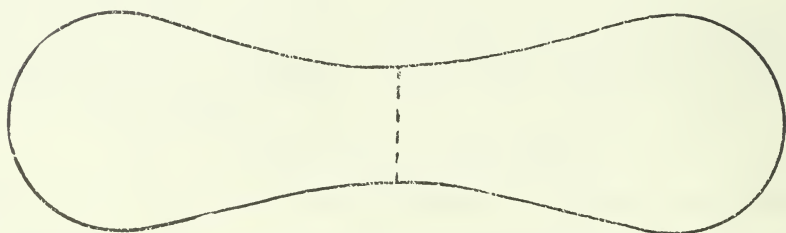
Length of pattern— $\frac{7}{16}$ circumference of ball.

The accompanying diagrams illustrate the shape of the cover pattern, the material for the cover, and the method of joining the two strips of

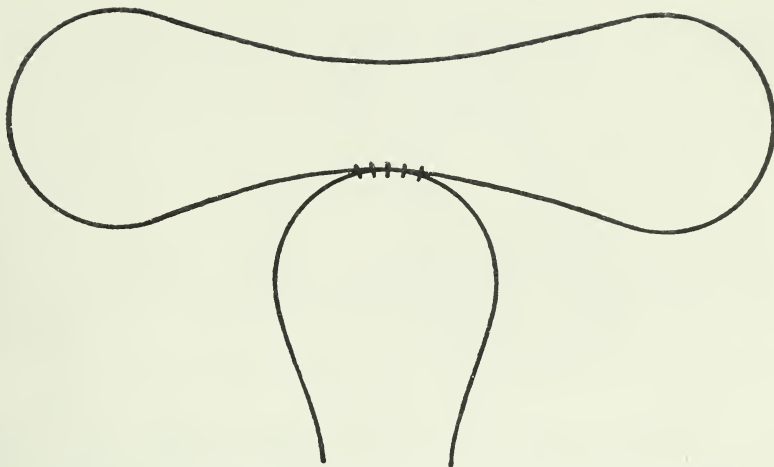
material to form the cover. Cut two of these from soft leather or heavy cloth.



Pattern for 12 inch softball cover



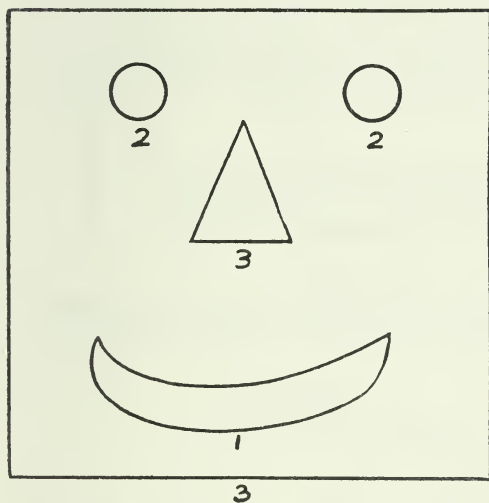
Shape of material cut from pattern and opened out



Method of joining two pieces of material to form cover

Two methods of making balls may be used:

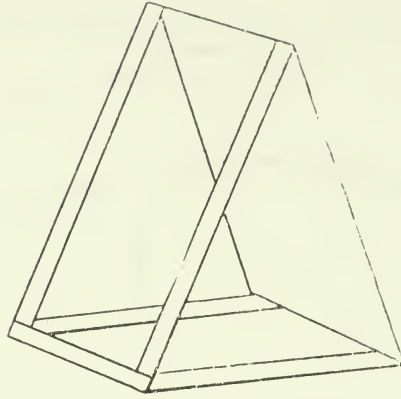
1. If available put a golf ball or other small solid rubber ball in the centre. Cut strip of cloth and wrap tightly around the ball. Finish off the outside with ordinary string. Make the inside so the cover will fit tightly. Sew the cover with linen thread that has been well waxed.
2. Cut the cover. Sew the two pieces together leaving a one-inch hole. Use felt from an old mattress, strips of wool from old woollen clothing or fluff from cat tails for filling. Poke the filling through the hole until the ball is quite solid. Sew up the hole.



Bean Bag Board—Many different designs could be used. The sketch shows one arrangement. To play the game the player stands some distance back and tries to throw bean bags through the holes. Each player throws the same number of bean bags. The indicated score ³ is given if the bag passes through the hole. The winner is the one with the highest score at the end of the game.

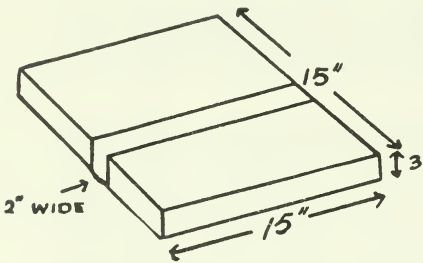
The board should be 3'x3' or larger. It could be propped against the wall, or a stand could be made.

The accompanying drawing shows the construction of a stand for the bean bag board.



Bean Bags—A variety of shapes and colors should be made. The ordinary square bean bag can be made from ticking or other strong cloth. A piece of cloth 6"x12" is folded in half to make a square 6"x6". Sew around the outside leaving a hole about one inch long. Turn the bag inside out and sew again. Put about a cup full of corn, peas, beans or small stones into the bag. Sew up the small hole.

Small children enjoy bean bags made in the shape of animal heads or whole animals. Use embroidery to put on features such as eyes and nose.

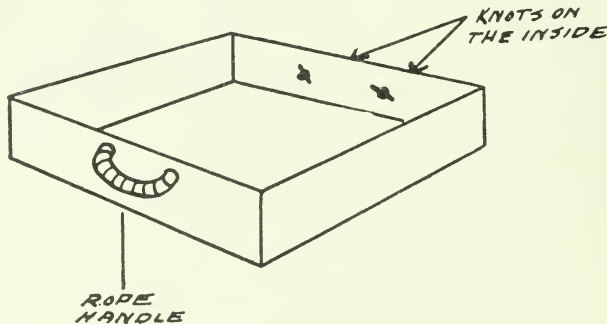


Bases for Fastball—Bags filled with sand or sawdust may be used. To make a better base, however, make a 15"x15"x3" cover from canvas. Leave one side open and use a piece of old mattress as filler. A canvas strap with a buckle on it can be fastened on one side and extended around the other side of the base.

A metal spike as shown in the drawing can be used to fasten the base in place. The base is fastened to the stake by passing the canvas strap through the loop in the spike, and drawing the strap tight through the buckle.



Equipment Box—A peach, apple or larger box, depending on the amount of equipment and the size of the pupils, can be used for storage and transportation of equipment.



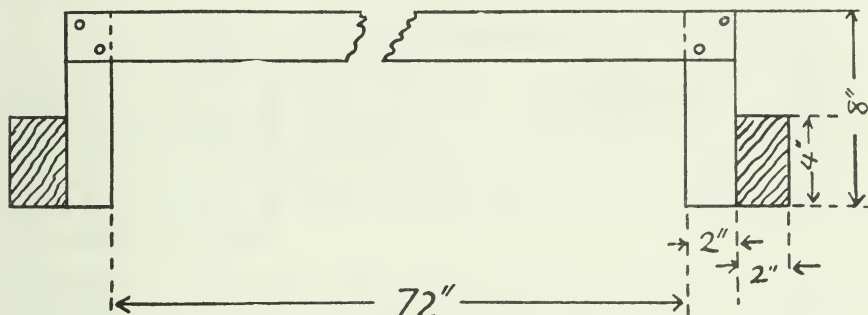
Equipment Box

Drill two holes in each end of the box the same diameter as the rope to be used. Cut two pieces of rope the right length. Put the ends through the holes from the outside and tie knots on the inside.

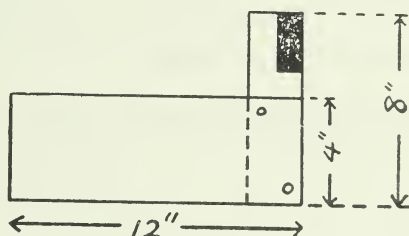
The box is used for carrying equipment to and from the playground and for storage of materials when not being used.

If necessary, dividers can be fitted to hold special pieces of equipment and to keep balls from rolling about.

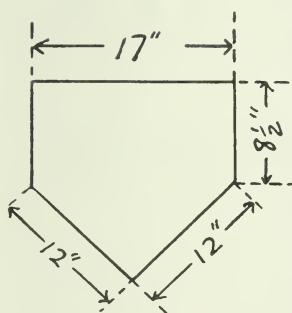
Floor Hockey Goal— This goal can be made from wood or pipe. It is 72"x6" inside measurement. If used outside the uprights can be made longer and planted in the ground. If the goal is to be used in a playroom or gymnasium the uprights may be fitted with wooden bases made of one-foot lengths of two-by-four.



Floor Hockey Goal: Front View



Floor Hockey Goal: Side View



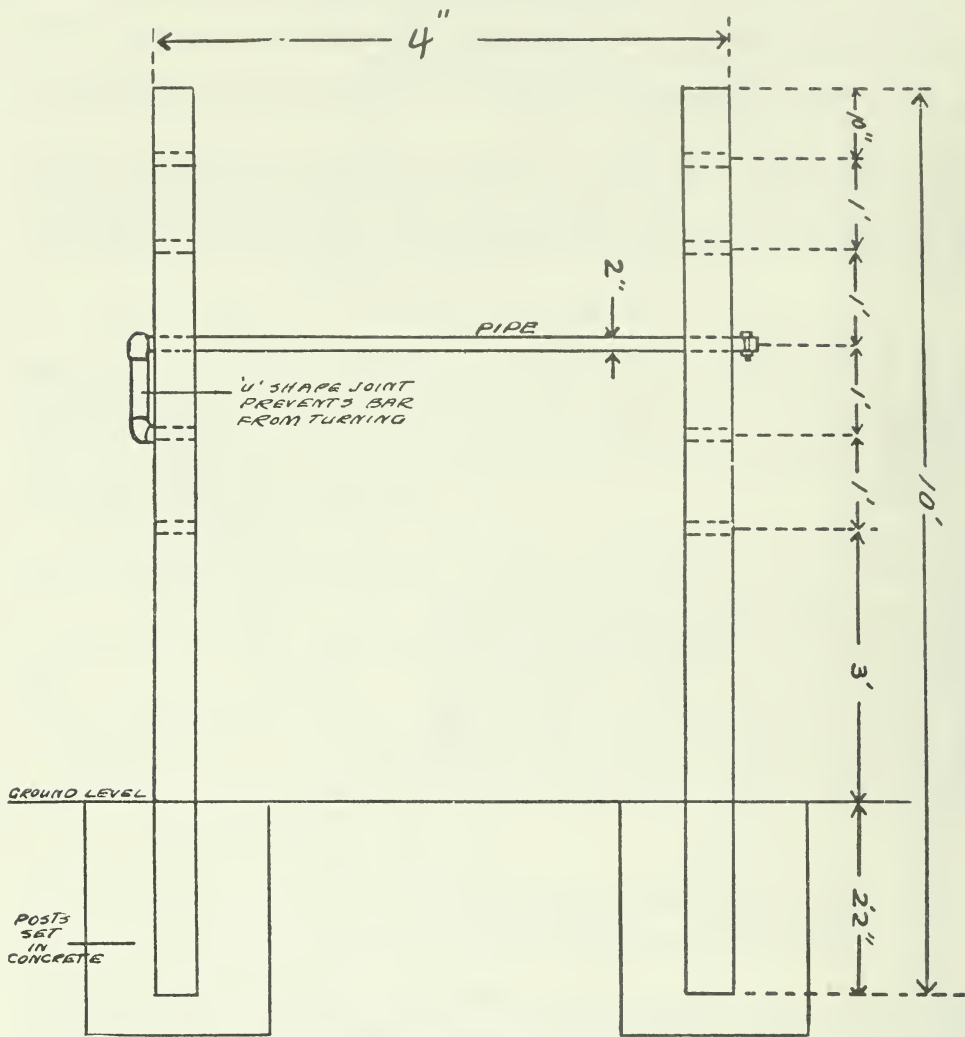
Home Plate for Fastball or Baseball—The shape and measurements of the home plate are shown in the accompanying diagram. The seventeen-inch side is toward the pitcher's box or mound. Build up the top part from 1" boards. Do not have any nails sticking out.

Dig the dirt out so the plate lies flush with the surface of the ground. Remove the plate and drive two or three pointed 2"x4" stakes into the ground so their surfaces are level with the bottom of the plate. Nail the plate to these stakes. Countersink the nails and fill the holes with putty.

Horizontal Bar—Children like to hang by their arms. This equipment provides scope for this activity.

The bar may be made from metal pipe. If the pipe is not long enough wooden ends may be fitted. These wooden ends must, however, be made of good hardwood. The uprights may be made from poles of six-inch average

diameter or from square posts 6"x6". The bar should not be less than 1½ inches and not greater than two inches in diameter.



Horizontal Bar

A thicker bar is hard to grasp and a thinner bar cuts into the hands. If it is not possible to sink the uprights in concrete they should be firmly braced. The ground under the bar should be kept soft. The best arrangement is an outdoor mat.



Jar Ring Toss—The end of an apple box or a larger piece of square board can be used. Drive nails in at an angle or use right-angle hooks like those used to hold curtain rods. Indicate a value for each hook. Old fruit jar rings may be used for throwing.

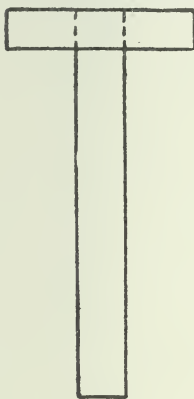
Jumping Ropes—Quarter-inch sash cord is best. Individual ropes should be 7 to 9 feet long, and large ropes 16 feet long. Handles can be turned on a lathe or shaped and put on the ropes. Rope ends can be taped to prevent fraying or unravelling.

Mats—Cover an old mattress with canvas or overall denim. First repair the mattress so that it is the same thickness at all points. Sew a canvas cover a little smaller than the mattress leaving one side open. Along the edges of the cover leave a loop of material so that the edges will be square. Slip the mattress into the cover. Fold the open side of cover in and sew it in place. Sew through the mattress and cover every six inches to keep the mattress from slipping.

Outside Mat—Dig a pit four feet wide, ten feet long and from three to six inches deep. Fill it with sawdust, shavings, straw, hay or evergreen twigs. Cover the pit with canvas. Sew two canvas tabs on the ends and five on the sides of the canvas cover. Fasten the tabs down with eight-inch spikes.

A piece of discarded carpet can be used in place of the canvas.

Markers—These are used for goals, for turning points in races or to mark off playing areas.



Large markers—Cut 12 foot sections of pole that are four to six inches in diameter. Paint them yellow, red or white.

Small markers—The desirable feature of these markers is that they may be moved easily.

The wood base is a square piece of wood 6"x6"x1". The upright is made from a one-foot length of 2"x2" board. The markers should be painted a bright colour. If desired, a small pennant may be nailed to the top of the upright.

Quoit Rings—These can be used for such games as quoits, ring toss, and deck tennis.

Rubber quoits may be made in the following manner. Cut an old rubber hose into pieces nineteen-inches long. Cut a one-inch piece of wood just large enough to fit inside the hose. Insert half the piece of wood into one end of a length of hose. Fasten with small nails. Put the other end of the wood into the other end of the hose and fasten. Use tape to cover the join. This makes a quoit 6" outside measurement.

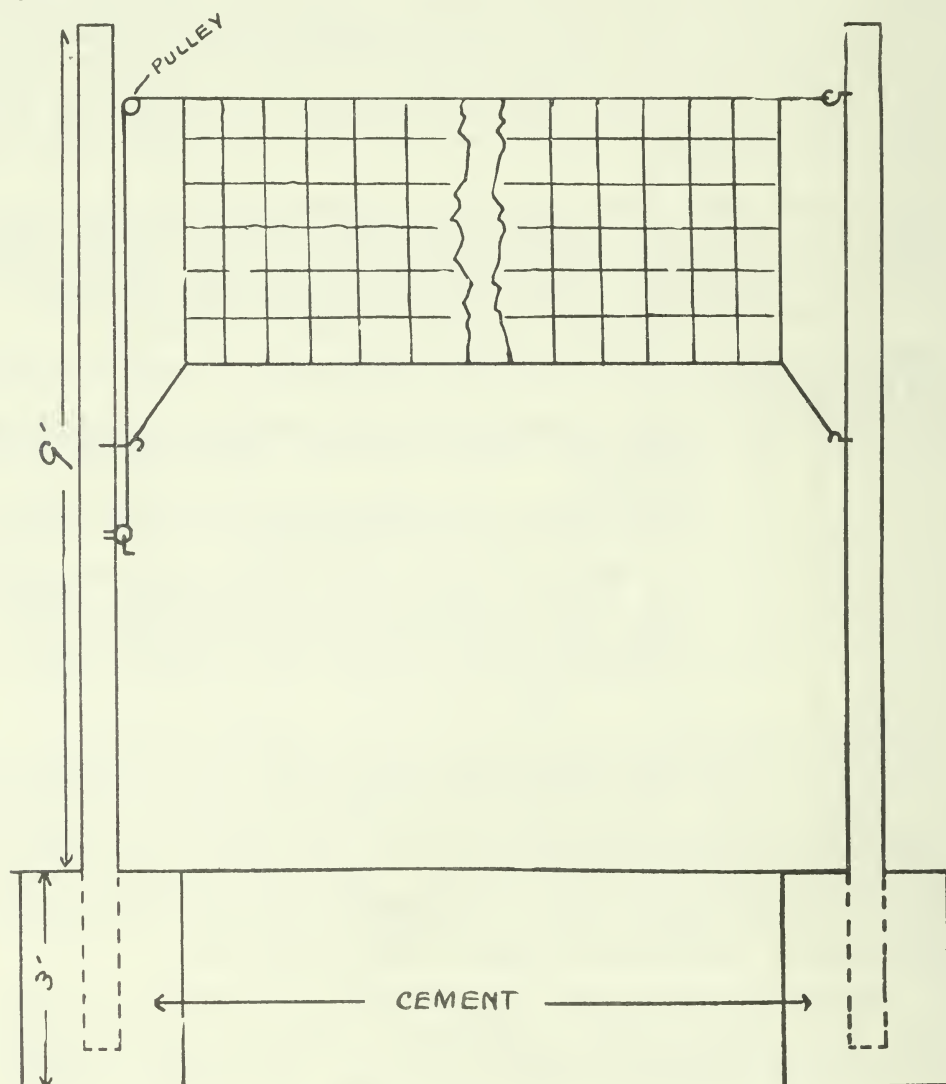
Rope quoits may be made from one-half, three-quarter, or one-inch rope. Cut a length of rope 57 inches long. Unravel it in three strands. Take one strand and make a nineteen-inch loop in the centre. This will leave two free lengths each nineteen inches long. Now take one of the free

lengths of strand and wrap it snugly around the loop, following the original grooves. In a similar manner wrap the other free length around the loop. Trim the ends and cover with adhesive tape. This makes a quoit six inches across and the same thickness as the original rope.

Shinney Sticks—These can be made from curved willow sticks. Old hockey sticks could also be used.

Team Markers—Get cloth of two different colours such as red and blue. Cloth 40 inches wide is best. Cut five-inch strips. Hem each strip on the sides and sew the two ends together to form a band. The band is then slipped over the head and under one arm so that it rests on one shoulder and hangs diagonally across the body. It can be seen from the front, back and sides.

Volleyball Standard—Outside place two 12 foot poles 3 feet in the ground in concrete and 35 feet apart. Place a hook on one pole and on the other put a pulley at the right height and use a tennis racket lower down to tighten the net.



Inside place the above hooks, pulley and ratchet on the wall. Equipment of this type should be recessed in the wall.

Wands—Wands 3 feet long can be made from old broom handles. They can be used in a number of games. Cut off the broom end leaving a 3 foot handle.

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